

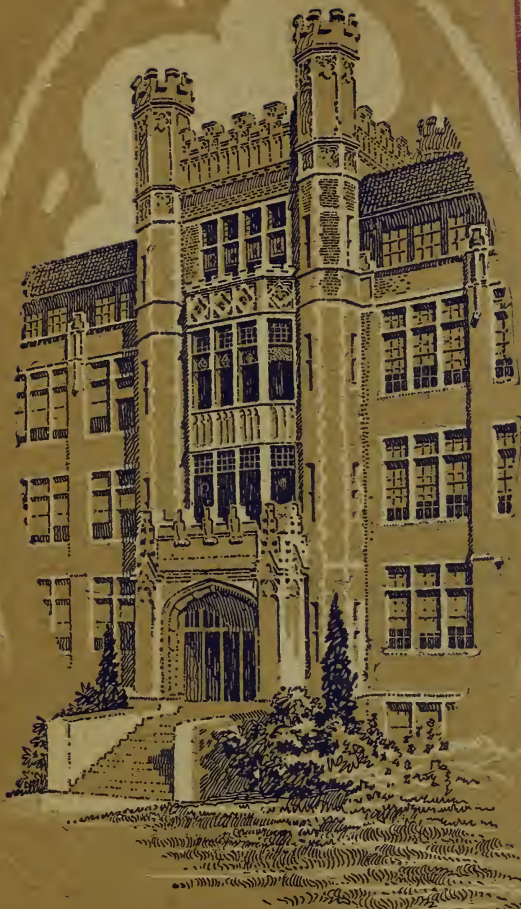
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*Woman's Institute
of Domestic Arts & Sciences
Scranton, Pa.*

*Underwear and
Lingerie*

Part One
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TO THE STUDENT:

The beginner in sewing, concerned with the straightness of seams and the accuracy of finishes, finds the problem of making underwear one that makes possible the accomplishment of her desires without too much effort. The more experienced seamstress, for whom the details of sewing have become second nature, has in this work a means of expressing originality as well as a display of skill. To both, this book will bring helpful ideas, and to both it goes with the assurance that any effort expended whole-heartedly in its mastery and application will be repaid to the fullest extent.

THE AUTHOR.



UNDERWEAR AND LINGERIE

(PART 1)

ADVANTAGES OF MAKING UNDERWEAR

1. Feminine Appeal.—A certain essentially feminine charm is always associated with the cutting and sewing of the dainty materials used for lingerie, and this quality, combined with the practicability of making one's own undergarments, and the individuality possible when this is done, gives this part of sewing an appeal difficult to resist. Any objections that arise to discourage the woman who has never done work of this kind should be overcome, for there is real satisfaction resulting from the development of perfect-fitting, attractive undergarments, not to mention the saving effected and the opportunity presented for the expression of one's individual taste.

2. Characteristics of Satisfactory Underwear.—Daintiness, absolute freshness, and simplicity should be the keynote of all lingerie. At the same time, it should be remembered that undergarments must be carefully fitted and correctly designed in order that outer garments may be properly effective. To be well-groomed, it is necessary that undergarments be in keeping with outer garments, since there is nothing that adds so much to a woman's feeling of assurance and poise as the knowledge that she is correctly dressed in every detail.

The saying, "The art of being well-dressed is not so much a matter of expense as of discrimination," holds true in connection with lingerie, as well as in the choice of dresses, suits, and wraps. Even the most inexpensive undergarments, if carefully chosen, will express as much refinement, good taste, and common sense as the most elaborate and expensive ones, and, no matter how meager may be her purse, every woman can have dainty, neat, well-fitting lingerie if she chooses her materials carefully and her designs wisely, and does her sewing skilfully.

3. Economy.—It is a recognized fact that most ready-to-wear garments can be duplicated by the home sewer at a definite lowering of costs, provided, of course, all materials are available. In the case of lingerie, there is no difficulty in procuring any of the suitable fabrics; in fact, not only can the materials be duplicated, but often more satisfactory ones can be obtained without bringing the cost of the article up to the purchasing price of the same garment in a shop.

The question of time must enter into the calculation, but the simplicity of the methods and the amount of finishing that can be accomplished in one's leisure moments make it possible to lessen, an appreciable amount, the actual time necessary for the cutting and the stitching of the seams, provided machine stitching is used, the finishing serving as pleasant, spare-time hand-work. When leisure time is limited, however, it is best to plan for a definite period and practically complete the garment with machine sewing.

4. Individuality.—Frequently the figure, color type, or age limits the choice of material and design for outer garments to such an extent that very little variation is possible. When this is the case, the woman who sews can indulge her love of beauty to its fullest extent in the underwear she develops, obtaining just as much satisfaction from the wearing of it as if it were possible to emphasize the same features in her dresses, suits, and coats.

Then, for the woman who expresses the last degree of smartness and unusualness in her outer clothing, there is the desire to duplicate this same smartness in everything she wears, making it equally necessary for her to plan lingerie that is distinctive and will provide a proper foundation for the effect she wishes to attain.

There is also the opportunity for the creation of something of beauty or of service or the two combined, which are elements of interest, as well worthy of achievement in lingerie making as in other kinds of sewing.

5. Materials.—In the features to be sought in lingerie material, perhaps the one of most importance is durability, or the quality to withstand the hard wear of frequent laundering, for to maintain a standard of perfect cleanliness, undergarments must be tubbed regularly. After this, there are the qualities of ease of seam finish, cost, daintiness, and color.

Silk has many favorable features, the chief of which is perhaps its wearing quality, provided, of course, it is properly laundered. To many women, the luxuriousness of silk is a desirable point, but this should never be allowed to outweigh the practical features of other materials. At the same time, however, silk has an economical feature to recommend it, for while its initial cost is greater, if time can be given to careful laundering, the increased wear it gives will make its purchase for underwear a good investment.

Crêpe de Chine probably enjoys the most favor as a silk lingerie fabric, with radium or Pussy Willow taffeta next in popularity. For more elaborate effects, wash satin, triple voile, or Georgette may be chosen. Silk Jersey, which may be purchased in tubing form, makes a very practical material for vests. Pongee is popular for tailored garments.

In cotton, which is the fabric in most general use, choice may be made of nainsook, long-cloth, batiste, cotton crêpe, voile, cross-bar, coutil, or muslin, depending on the type of garment to be made and the wear expected of it.

Handkerchief linen makes exquisite lingerie, but, because of the disadvantage of crushing readily, its fresh appearance is not long retained. Also, its expense limits its utility to that of a luxury.

6. Color.—In years past, practically all lingerie was made up in white material, whether silk, cotton, or linen was used, but of recent years colored lingerie has come into vogue. The developments that have been made in the dye industry have gradually brought about a general use of what might be called the flower tints, so like a lovely garden are they, until now, tea-rose pink, hydrangea blue, orchid, leaf green, and buttercup yellow are as frequently seen as white. Of the pastel tints, flesh pink is the most commonly used, with orchid the next choice. Peach also has a large following among lingerie enthusiasts, and tan is in such demand that shops display a sizable stock in this color. Although black is far from a pastel tint, it is sanctioned as appropriate under black dresses, especially for mourning and for evening wear.

In spite of the enthusiasm over colored underwear, it must be kept in mind that good taste does not allow of a general use of colorful lingerie under transparent outer clothing. Exception is made in the case of a slip, which often provides the means of emphasizing a particularly pleasing color contrast and thus becomes a

part of the outfit, or when the underwear matches the dress, even though the latter is sheer and of a bright color.

7. Trimming.—The manner of trimming lingerie divides it into two types; the tailored, which is the plain or almost untrimmed kind, and the feminine sort, in which dainty materials are of first importance and the trimming of lace or embroidery dominates the effect. Both types have their followers; in fact, many women have underwear both trimmed and plain, the former for special occasions and the latter for daily wear.

When the figure is rounded to any extent, it is best to forego all decoration in the nature of frills or ruffles, and make up for the lack of trimming by the quality of the material. However, such embellishments as hand embroidery, and plaits, tucks, or lace applied flat are appropriate for the stout figure, and will not interfere with the snug fit and perfect lines of outer garments.

The slender woman may beruffle her lingerie, but even she should avoid too much of this sort of trimming, or her outer garments will lose their smoothness, and, to a certain extent, their grace of line. If trimming is to be used, lace, footing, and embroidery edgings and insertion are the appropriate forms that may be purchased, while plaits, tucks, scant ruffles, and bindings of self- or contrasting material are among the varieties that may be made.

The forms of hand embroidery particularly appropriate for lingerie include appliqué, French knots, feather-stitching, fagoting, rambler-rose stitch, and outlining. All of these are effective and none is difficult to do, both of which are points of importance in this work. More pretentious stitches are eyelet and French embroidery, and the buttonhole scallop.

8. Style Influence.—Though the use of trimming is regulated, to a certain extent, by the style of outer garments, the cut and design of lingerie are most definitely affected by what is to be worn over it. It naturally follows, when narrow skirts are in vogue, that slim undergarments are used, too, that fulness in dresses brings about fulness in underwear, and that the flare at the bottom of a circular skirt is quite likely to be repeated in one's slips or chemises. In the same way, a vogue for sports dresses will bring about a vogue for severity in undergarments, while the wearing of lace-trimmed lingerie frocks usually calls for a similar type of costume slip or chemise.

In every case, however, the proper restraint must be used, so that any seasonal novelty will not take away from the correctness of cut and finish, which, after all, are the most important features of lingerie making. A knowledge of the smart silhouette is a necessity if underwear is to be correctly made, not that the silhouette should be exaggerated but followed sensibly so that each new variation of fashion in outer apparel will be discreetly reflected in the garments worn underneath.

9. Patterns.—Because of the simplicity of present-day undergarments, in many cases no pattern is necessary as a guide in cutting. Instead, simple, concise directions may be followed with excellent results, the only tools necessary being a yardstick, a tape measure, scissors, pins, tailors' chalk, and a pencil.

So, wherever it is possible to cut without patterns, you will find it to your advantage to follow this plan. If there should be any hesitancy about cutting into material, practice with paper folded and marked according to the directions; then, when you experience for yourself the ease with which such cutting may be done, you will feel thoroughly confident to cut into whatever fabrics you desire to use.

However, certain types of undergarments, such as the athletic combination and bloomers, do not lend themselves to this type of cutting. When this is the case, a prepared or a commercial pattern is suggested.

10. Applying Principles of Underwear Construction.—In instruction on underwear making, it is an impossibility to include all the variations that come into vogue from season to season. This, however, is not necessary to the woman who understands the construction principles of foundation garments, for once the fundamentals are understood they can be adapted to any style of garment. Styles, colors, novelty materials, and trimmings change, but never do the principles of making. Seams, hems, facings, tucks, darts, and the numerous other constructive details, when mastered in reference to certain garments and materials, can easily be applied to other garments and materials, and made to conform to new whims of Fashion. The latest touches can be gleaned from magazines and shops, and then applied so that the copy is a better-quality and better-made garment than the original.

Because simply trimmed underwear is always in good taste and is immune from sudden and drastic fashion changes, it makes up the main part of these books on underwear and lingerie. In the first Section, chemises, combinations, drawers, and brassières in pleasing variety are given, and in the second Section slips, petticoats, night-gowns, pajamas, and negligées, as well as a complete set of matching lingerie are discussed. Since each garment throughout both Sections has been chosen to emphasize some special feature, the ensemble of garments represents those needed for every type of wear and for every type of figure.

VARIETIES OF UNDERWEAR AND LINGERIE

CHEMISES

NATURE OF CHEMISES

11. In its original form, the chemise was a straight one-piece garment, rather scantily made and intended to be worn next to the skin and under the corset. It was constructed of a fine, sheer fabric, such as batiste or handkerchief linen, making it a comfortable garment for its purpose and thoroughly satisfactory. As such, this simple chemise is still worn by a few persons, but, for the majority, its place has been taken by the knitted undervest of either silk or cotton.

As the chemise has gradually lost its place as this type of garment, it has developed in another direction and has become the favorite undergarment of many women, who have been keen to recognize its merits of simplicity, both of making and of laundering, as well as the excellent foundation it provides for the straight-line, one-piece dress. The chemise in its new guise is called the **envelope**, or the **step-in, chemise**, and the **combination underwaist and drawers**. The difference between the two is that the envelope, or step-in, chemise is evidently one garment, while the combination is really two garments joined together.

STRAIGHT CHEMISE

12. Description.—The simplest form of chemise is that cut from a straight length of material by using the width of the fabric for the length of the garment and thus limiting the finishing required to the one side seam and to the top and bottom. As illustrated in Fig. 1, the result is a garment straight in line, with an effect of daintiness gained by the use of lace or embroidery as trimming. The top is finished with a hem, providing a double thickness of material that adds firmness and strength to the garment, while the bottom has a very narrow hem edged with lace or embroidery.

If a cotton material is preferred, nainsook, batiste, or cross-bar dimity completed by a narrow embroidery edge will be found satisfactory, while in silk, either crêpe de Chine or radium with lace is a wise choice.



FIG. 1

13. Material Requirements.—Take your hip measure generously, to this amount add 4 inches, and provide the resulting number of inches in silk or in cotton in a 36- or 40-inch width. Supply also about 5 yards of 1- to 2-inch lace for a silk garment, or of embroidery edging for a cotton one, and 1 yard of 1-inch ribbon for shoulder straps, provided you wish to use ribbon.

14. Cutting.—If the cut edges of your material are not straight, proceed to straighten them, since it is these edges that are seamed together to form the under-arm seam. Next, trim off a strip on the length of the fabric along the selvage, 8 to 10 inches in width if your height is average or tall, or more if you are short. The width of the wider section should be the same as a measurement taken from under the arm to a point just above the knee, plus $2\frac{1}{2}$ inches. The narrow section will be used later for the flap across the bottom of the chemise as well as for shoulder straps if you want them of self-fabric.

15. Seaming the Side.—The French seam is used as a finish for the single joining, but in order to have the seam allowance con-

cealed in the deep hem that is brought to the right side to finish the top, it is necessary to reverse the seam for a distance of $2\frac{1}{4}$ inches.

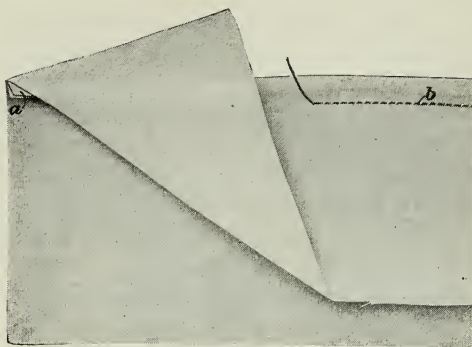


FIG. 2

Therefore, starting at the selvage edge, make the seam as follows: For $2\frac{1}{4}$ inches, first turn the raw edges of the seam to the wrong side for the first stitching, trim off the edge to within a scant $\frac{1}{8}$ inch of the stitching, and press the seam edges together to one side.

Next, reverse the fold

so that the seam edges come within the fold, as at *a*, Fig. 2, making the turn exactly on the stitched line; crease the edge flat and baste it; then stitch on the seam line, as at *b*. This row of stitching must fully cover the edges of the previous seam, thus explaining the reason for trimming all frayed edges from the first seam.

Now clip the seam allowance across just where the seam ends, as at *a*, Fig. 3; then, from this point, make a French seam down to a point midway between the clipped end of the first seam and the bottom of the garment, having the raw edges after the first stitching *b* turned to the same side of the material as is the completed French seam, as shown. The result will be one French seam from the selvage down $2\frac{1}{4}$ inches on one side of the material and another French

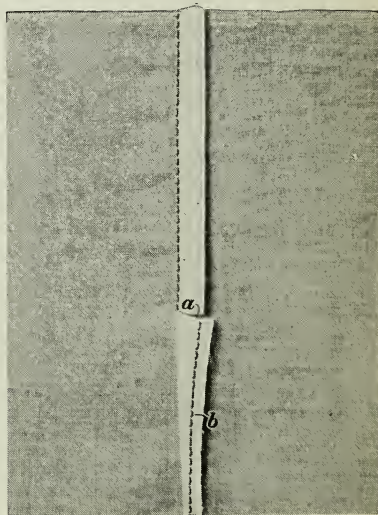


FIG. 3

seam on the other side to within 12 to 15 inches of the bottom edge, so that, when the hem is turned to the right side, the seam will be inside, and the seam of the garment, inside also.

16. Finishing the Top.—With the longer French seam on the inside, bring the selvage edge down to form a hem 2 inches deep, having the clipped edge of the French seam, $\frac{1}{4}$ inch below the edge of the turn on the wrong side. Overcast the clipped seam carefully, but, before sewing the hem in place, baste the lace or embroidery so that its inner edge will come under the hem. Then, sew with a row of moderately small running-stitches, taken with mercerized or silk floss along the selvage if your material is silk, or with machine stitching if your material is cotton and particularly if you are using embroidery edging.

17. Finishing the Bottom Edges.—To duplicate the opening below the seam at the bottom of the chemise by a similar opening on the other side, fold the chemise so that the seam comes along one edge of the fold, and, on the opposite fold, slash up from the bottom a distance equal to the opening below the seam, as determined in Art. 15; that is, half the length of the chemise, measuring after the 2-inch top hem has been turned.

As a finish for the lower edge of the chemise, as well as for the openings at the sides, when lace forms the trimming, turn a $\frac{1}{4}$ -inch hem and baste it carefully, tapering the depth of the hem to nothing as it approaches the end of the slash. Before sewing the hem in permanently, baste the lace in place, as at *a*, Fig. 4, just underneath the hem. Apply it plain, except, of course, at each corner where plenty of fulness should be introduced.

At the top of the side openings, trim out a wedge-shaped section of the trimming, as at *b*. Join the two cut edges, using a *hand-fell seam*. To do this, lap one edge over the other and place a row of basting-stitches down the center of the lapped seams, as at *a*, Fig. 5;

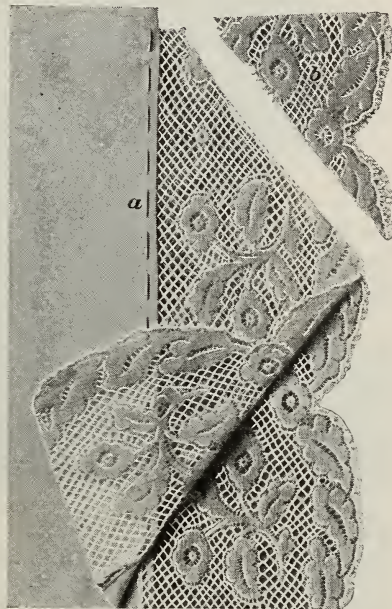


FIG. 4

then turn in the raw edges so that they meet at the basting line and hem them down on each side with small, firm stitches, as at *b* and *c*.

Now sew the hem and lace in one operation, using a running-stitch similar to the one used to hold the hem at the top, if the material is silk. If you are using embroidery edging on a cotton material, French-seam the embroidery to the chemise, trimming out a section at the top of the side openings and finishing it in the same manner as for the lace.

18. Making the Flap.—To make the flap for the bottom, cut off a 12- to 16-inch length from the narrow strip, trim off sufficient to

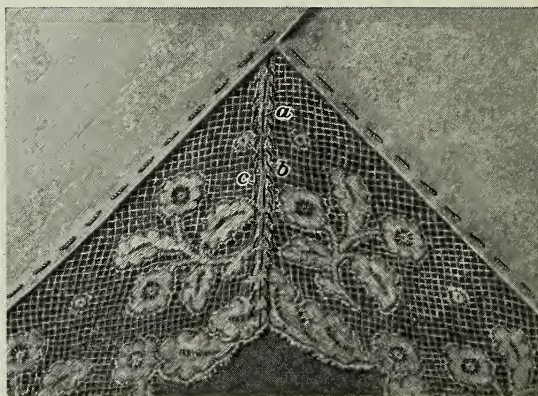


FIG. 5

make it 4 inches wide, fold it so that it measures 4 inches by 6 or 8 inches, and stitch along the long edges, leaving the short end open. Turn inside out, press, and apply across the bottom of the chemise, attaching one end at the center back and the other at the center front. Use small, firm hemming-stitches, concealing the raw ends carefully.

19. Adding the Straps.—The remainder of the 6-inch strip will form the shoulder straps. Cut it into two sections, 3 inches wide, and seam these. Turn right side out and press with the seam in the center, as at *a*, Fig. 6, rather than on the edge. Pin the straps in place, usually about 4 inches both sides of the center back and the center front; then slip the chemise on to make sure that they are in the correct position and of the proper length.

Now sew the straps to the chemise, turning in the raw edges, as at *b*, and placing the turn so that it comes in line with the row of

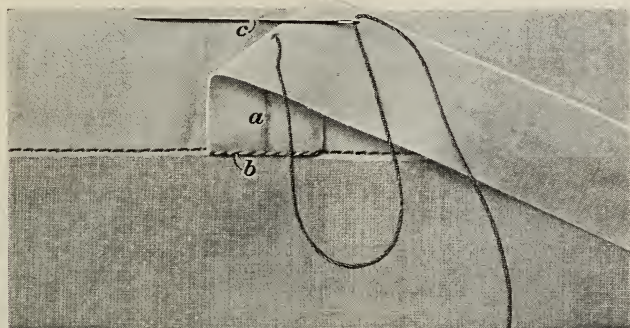


FIG. 6

stitching that holds the top hem of the chemise in place. Make the stitches small, taking them through a single thickness of material so they will not show through on the right side. To hold the strap at the top, slip-stitch it, as at *c*, across its entire width.

20. Making the Top Smaller by Darts.—When the bust measurement is small in proportion to the hips, the top of the garment should be made smaller and an opening provided to afford ease in putting on and taking off the chemise. Remove in the side seam one-half of the amount to be taken out, and take out the other half in a dart at the opposite under arm, making the dart as deep as is necessary at the top, but tapering it to nothing as it approaches the hip line. To do this, first of all turn down the 2-inch hem at the top and fasten it in place with machine stitching or running-stitches. Then finish the full-length side seam to within 4 inches of the top and the dart seam to the top with French seams,



FIG. 7

trimming off the excess material beyond the seam after the first stitching, as in Fig. 7. Finish the 4-inch opening of the seam with a flat-stitched continuous placket.

21. Making a Flat-Stitched Continuous Placket.—To make a flat-stitched continuous placket, first cut a facing strip $\frac{1}{4}$ inch longer

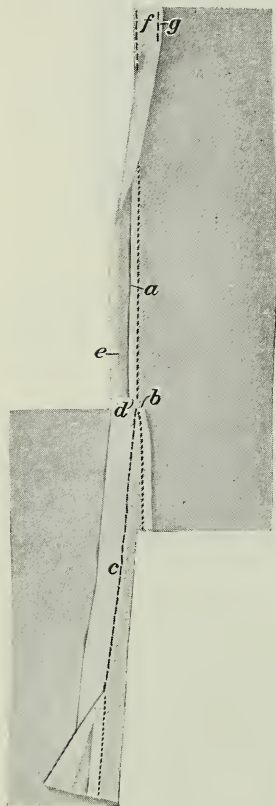


FIG 8

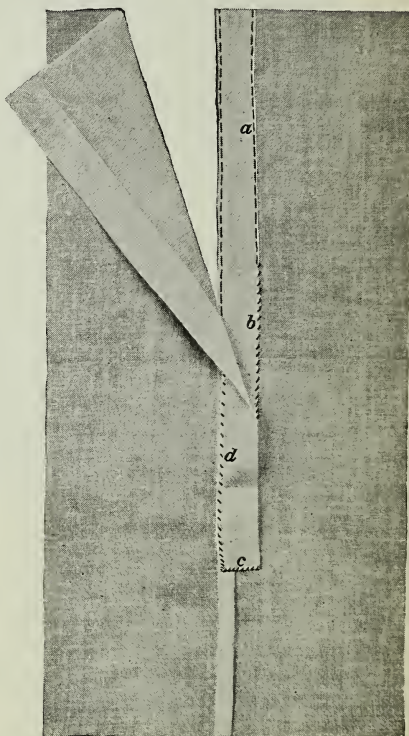


FIG. 9

than twice the length of the placket opening and $1\frac{3}{4}$ inches wide. Place the right lengthwise edge of this strip to the right side of one edge of the placket opening and baste the two edges together in a narrow seam, tapering the width of the seam as you approach the end of the opening in order to avoid forming a decided plait at this point; then continue basting the strip to the opposite side of the open-

ing. Stitch on the basted line, as at *a*, Fig. 8; then clip across the seam allowance, as at *b*. Also, turn under the free edge of the facing and crease the strip lengthwise through the center, but instead of securing the free edge the full length over the first row of stitching, baste it merely to the under portion of the placket, as at *c*. Then cut away a portion of the facing, as illustrated, starting about $\frac{1}{8}$ inch above the crosswise center of the placket, as at *d*, and then cutting $\frac{1}{8}$ inch inside of the fold, as at *e*, to the upper end of the placket.

22. Next, fold the upper portion of the facing strip back on the wrong side of the chemise and baste it in position, first along the outer edge of the placket, as at *f*, so as to make sure that the seam line does not show on the right side. Then, with the facing strip made perfectly smooth, baste its inner edge to the garment, as at *g*, and also as at *a*, Fig. 9, which shows the facing entirely turned back in position. Secure this edge with whipping-stitches, as at *b*, taking care to pick up only a thread or two of the garment material with each stitch so that the whipping will be inconspicuous on the right side.

Complete the placket by securing it with very fine hemming-stitches along the lower end, as at *c*, so as to hold the raw edge of the wider portion of the facing strip in position, and then continuing the hemming along the inside edge, as at *d*, to the top.

If you are making the flat-stitched continuous placket in material other than silk, you may substitute machine stitching for the hand hemming, first stitching across the lower end with the placket opened rather than with the under and the upper portions folded together, and then along the inside edge of the facing strip.

Fasten the placket by means of snap fasteners of medium size. Sew one at the top of the opening and place two others below, spacing them evenly.

23. Enlarging the Top.—If the bust measurement is large in proportion to the hips, it will be necessary for you only to consider this measurement rather than the hip measure in making the allowance for the size of the chemise. The extra material through the hip portion will not be at all objectionable.

CAMISOLE-TOP CHEMISE

24. Description.—The chemise shown in Fig. 10 is another simple style that may be developed from a small amount of material, although this desirable saving is not possible unless two garments are planned from the same fabric at the same time. The top, as you will notice, is finished with a close-fitting band, with the necessary fulness of the chemise itself held in by tucks placed in groups. Wash ribbon forms the shoulder straps.

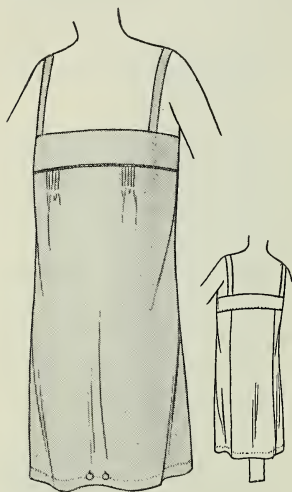


FIG. 10

25. Material Requirements.—This combination is cut from straight lengths of material and requires a 36- or 40-inch fabric for the best results, although, when the figure is slender, narrower material may be used to advantage. One length of material is the full width, and the other is one-third to one-half width, so if you purchase three lengths of lingerie fabric, plus $\frac{1}{2}$ yard for the band at the top and for the bottom hem,

you will have enough material for two garments. Supply also 1 yard of ribbon or tape for shoulder straps and two buttons.

26. Cutting.—The directions that follow are given for the cutting of two chemises from three lengths of material, the measurements needed being the bust, the hip, and the length from just under the arm to a desired point above the knee.

From your material, cut off three strips, from selvage to selvage, each 8 inches wide. From one of these strips cut two short strips, 6 to 8 inches long, for the flap portions. The piece that is left may be joined to the two full-length strips to form the bands that finish the tops of the two chemises, provided the bust measures more than 36 to 38 inches and piecing is necessary. These 8-inch-wide bands are applied double, the completed band being about $3\frac{1}{2}$ inches wide. The length of the bands should, of course, correspond to the bust measure plus from $1\frac{1}{2}$ to 2 inches for ease and finishing.

Now divide the remaining material into three equal parts. If your chemise is to be 27 inches long—an average length—and the

finished band, $3\frac{1}{2}$ inches wide, each section should measure $23\frac{1}{2}$ inches plus 1 inch for finishing, or $24\frac{1}{2}$ inches. Two of these sections will form the fronts of the two chemises and extend part way to the center back. Fold the third section through the center lengthwise and cut on the fold for the back sections of both garments. Or, if the figure measures 34 inches or less through the bust, cut this one section in thirds rather than halves.

27. Preparing the Body Portion.—For each chemise, join one of the half or third widths to one of the full widths, using a narrow, regulation French seam; then, placing one seam line over the other, crease and mark the centers of the wide and the narrow sections. Consider the center of the narrow section as the center back and that of the wide section, the center front.

28. Since the tucks used in lingerie are really more attractive when made narrow, never make them deeper than $\frac{1}{4}$ inch. The narrower they are, the daintier, but the more time they require. Plan for two groups in front, of five tucks each, or if you prefer, three groups of just the correct number, the tucks equally spaced and of the proper depth to reduce the top of the chemise portion to the same size as the band that finishes it. Put in these tucks by hand or by machine, the method followed

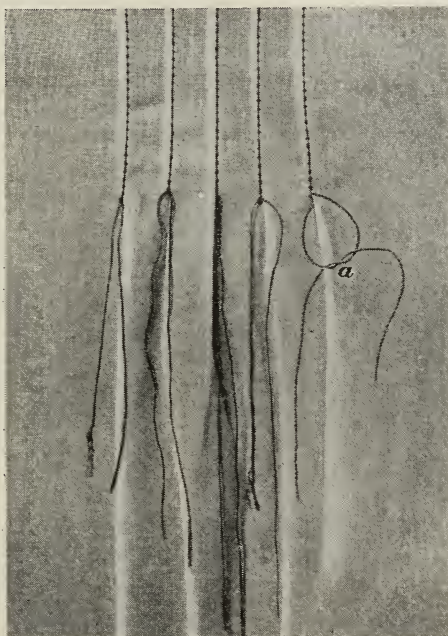


FIG. 11

depending on the amount of time you have to give to the work. If you use machine stitching, take the precaution to leave plenty of length when you cut off the threads, and then draw the ends through to the wrong side and tie them carefully, as at *a*, Fig. 11, to prevent the tucks from ripping.

29. Another means of arranging fulness is by means of machine shirring; that is, by placing several rows of machine gathering in groups, as shown in Fig. 12. The shirring may be directly in the center front or at each side. If desired, a touch of hand-work may be introduced by means of dainty feather-stitching or other decorative stitches placed between the rows of machine stitching, as shown here.

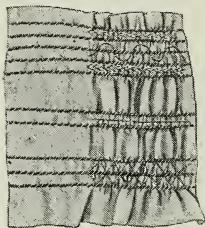


FIG. 12

30. Preparing and Applying the Band. Stitch the two short ends of the band together, using a plain seam, and press this open carefully. Baste the band to the top of the chemise, with its right side to the wrong side of the garment and the raw edges matching, and with the seam in the band so placed that it will be in line with one of the seams of the garment. If the chemise should seem a little large for the band, ease it to the band; but if the band is large, you will need to make the tucks smaller, or the shirring less full.

31. Replace the basting with stitching; then bring the free edge over to the right side, make a $\frac{1}{4}$ -inch turning along the edge, and baste it down to cover the raw edges of the first seam. This joining may be machine hemstitched, as in Fig. 10, or, if you prefer, a single row of machine stitching may be used. Of course, if you are making your garment by hand and do not care to have any machine stitching show on the right side, you may sew the band in place so that its right side is to the right side of the garment, and then, by hand, hem down the free edge to the stitching on the wrong side.

32. Finishing the Bottom.—At this time, turn a $\frac{1}{2}$ -inch hem entirely around the lower edge and baste and stitch it in place. Then shape the flap portions to the proper measurements; that is, 5 inches wide and about 6 inches long. Finish the longer edges and one of the shorter edges with $\frac{1}{2}$ -inch hems. Attach the unfinished edge to the bottom of the chemise across the center back, turning in the raw edge carefully and sewing it in place with hand or machine stitches to the upper edge of the hem that finishes the bottom.

33. Lace and Rolled-Hem Finish.—Provided you have made your chemise entirely by hand and prefer hand-work as a finish

for the lower edge, narrow lace whipped to a rolled hem, as shown in Fig. 13, may be used. If you wish fulness in the lace, as illustrated, draw up the firmest thread of the edge, as at *a*, taking care not to break it, and adjust the gathers evenly before starting to roll the edge of the material.

34. To make a *rolled hem*, first hold the wrong side of the material toward you and trim off all ravelings; then, beginning at the upper end, roll the edge tightly between the thumb and the forefinger of the left hand, taking care to keep an even edge and to make the roll as tight and tiny as possible, as at *b*. After rolling 2 or 3 inches of the edge, secure the hem by taking whipping-stitches over the roll, but not so that they will be conspicuous on the right side, and, at the same time, as at *c*, catching the edge of the lace with each of these stitches.

Follow this procedure in making the entire hem, rolling only a small portion at a time and whipping the lace to the hem as you advance. When the lower edges are finished in this way, the flap, also, must have rolled hems.

35. Making the Buttonholes.—To complete the garment, prepare to make the buttonholes that are necessary to fasten the flap of the chemise. Mark the place for these on each side of the center front, about 2 inches apart, and then proceed to add reinforcement for the buttonholes.

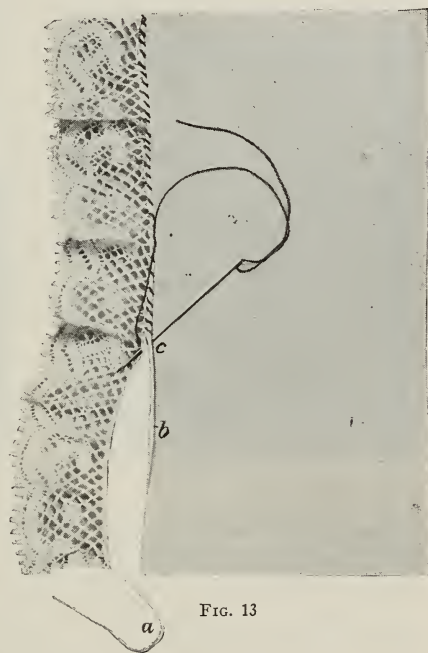
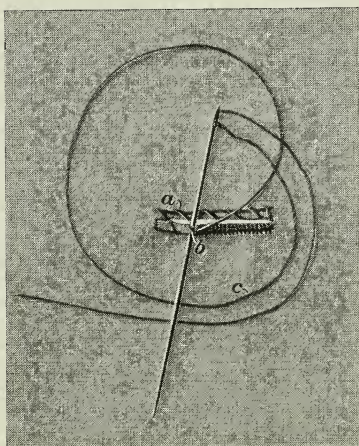


FIG. 13

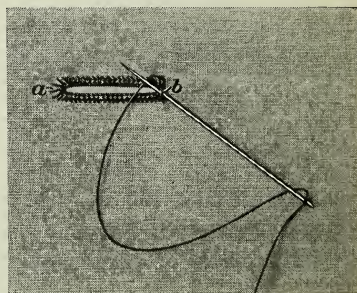
To stay the buttonholes, prepare a strip of material $1\frac{1}{4}$ inches wide and $2\frac{3}{4}$ inches long. Turn in all raw edges and baste and stitch the strip in place so that its lower edge comes just above the finish used at the bottom of the chemise, providing in this way two thicknesses of material through which the buttonholes may be worked.

Use sharp-pointed scissors or the regulation buttonhole scissors for cutting the buttonholes, making the slash on a straight up-and-down thread of the material long enough to accommodate the size of the buttons you are going to use. In this case, as on all lingerie, the buttons should be small enough to be dainty, but not too small to give proper service. Prepare to work the buttonhole immediately after cutting in order to prevent its fraying out; therefore, cut only one buttonhole at a time.

36. First, to prevent the edges from stretching and also to make the buttonhole firm, supply what is known as a *stranding thread*; that is, with a single thread of medium weight, about $\frac{3}{4}$ yard long, take two lengthwise stitches that lie close to the buttonhole opening and are equal in length to this opening, as shown at *a* in Fig. 14 (*a*). Draw these stranding-stitches close, but not so tight as to cause the buttonhole to pucker.



(a)



(b)

FIG. 14

Next, to hold the stranding threads in position and also to prevent the edges of the buttonhole from fraying, take a few overcasting-stitches over them, as shown, continuing with the same thread that you used in stranding. After completing the overcasting, bring this same thread out about $\frac{1}{16}$ inch below the inner end of the opening in preparation for working the buttonhole.

37. To make the buttonhole-stitch, with the lower edge of the garment toward the left, place the buttonhole opening over the forefinger of the left hand and hold it in position with the thumb; insert the needle through the slit and then in the edge of the button-

hole, as at *b*, to make a short stitch, usually about $\frac{1}{16}$ inch deep; bring the thread that comes from the eye of the needle around under the point of the needle to the left, forming a loop, as at *c*; and then draw the thread firm and close, but not tight enough to draw the edges apart. A stitch made in this manner forms a double purl at the edge of the buttonhole and makes a firmer and more durable finish than the single purl of the blanket-stitch.

Continue working the buttonhole-stitches across the side of the buttonhole, making them close together and all of the same length, as the illustration shows. When you reach the outer end, take several buttonhole-stitches around it, spacing them evenly, as at *a*, Fig. 14 (*b*), and making these stitches somewhat deeper than those along the edge, thus forming what is known as a *round end* or *fan finish*. Such a finish is especially desirable in this case, for, besides being very firm, it affords a resting place for the button.

38. When you reach the inner end of the buttonhole, finish this with a *bar*, as at *b*, by taking several stranding-stitches across this end and then working over them with single-purl stitches by bringing the needle out over the thread, the same as in making the blanket-stitch. Place these stitches close together, so that they will entirely conceal the stitches underneath, and catch several of them through the material so as to make the bar firm.

Finish the buttonhole by taking a couple of tiny back-stitches on the wrong side.

39. **Finishing the Chemise.**—Sew the buttons to the free edge of the flap, and then attach the shoulder straps as directed in Art. 19.

GODET CHEMISE

40. **Description.**—When there is a tendency toward circular effects in outer apparel, one's undergarments may emphasize the same detail. As illustrated in Fig. 15, this effect is achieved by means of godets inserted at the sides. The chemise is effectively trimmed with lace insertion and edging.

41. **Material Requirements.**—Because of the added width at the lower edge of this garment, two full lengths of material will be needed for cutting it. Compute the amount by multiplying the length by two, allowing for finishing the top with a cuff, and

besides this supply $3\frac{1}{4}$ to 4 yards of insertion and $1\frac{3}{4}$ to 2 yards of lace, also $1\frac{1}{4}$ yards of ribbon or lingerie tape to run through the casing to hold in any fulness there may be at the top. The shoulder straps may be cut from the sections of material remaining after the godets are planned.

42. Cutting.—Cut two straight lengths of material, one a full width and one from one-third to one-half width, depending on the size of the figure, and from the remainder of the width, cut two godets, or triangular inserts. If the figure is very slender, sufficient material should be trimmed from the wider width to bring the seam lines to the proper position.

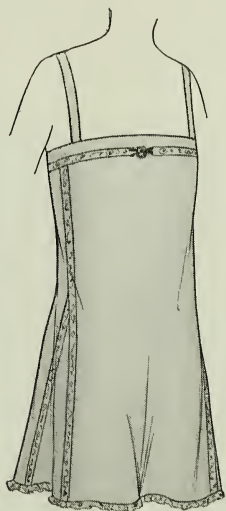


FIG. 15

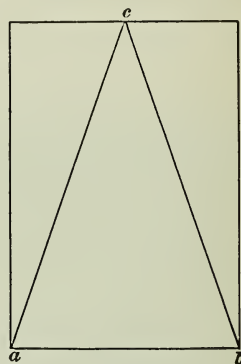


FIG. 16

To make a pattern for the godets, provide a section of paper 12 to 14 inches long if the figure is average or tall, and 9 to 10 inches wide, as in Fig. 16. Make both the lengthwise and the crosswise measurements smaller when the figure is short and slender. Place *a* and *b* on the narrow edge of the paper 9 or 10 inches apart, the width of the godet. In the center of the other narrow end, place a point *c*. Now connect *a* with *c* and *b* with *c*, to form a wedge-shaped section.

Using this as a pattern, place it on the material so that its lengthwise center will come on a straight lengthwise thread of the fabric.

43. Making the Under-Arm Joining.—Starting at the bottom, baste the godets to the wide and narrow sections. In this case, the

center of the narrow section is considered the center front, and the center of the wider one, the center back, the reverse of the usual custom.

After the godets are placed, baste the side seams together above the godets and then slip the garment on to make sure that its size is correct.

Make any necessary changes; then baste the insertion over the basted seam lines, having it even and flat. Do not extend the insertion to the top of the garment, but leave a space of $2\frac{1}{2}$ to 3 inches.

Stitch the insertion carefully on both edges, as at *a* and *b*, Fig. 17; then trim off the material under the insertion to within $\frac{1}{8}$ inch of the

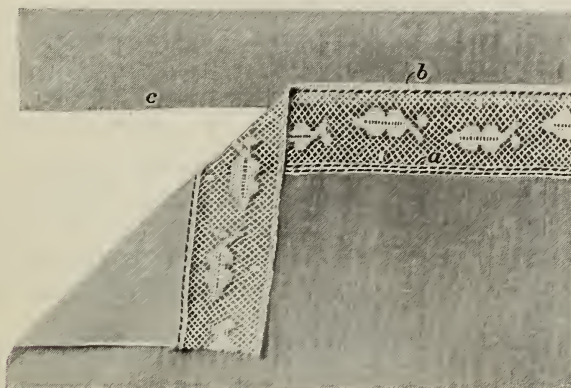


FIG. 17

stitching, as at *c*, and turn this raw edge back and stitch it in place. This will result in two rows of stitching on the *right side*, as shown, but since both are taken through the insertion they will be scarcely noticeable.

44. Finishing the Chemise.—After completing the joining of the under-arm seams, finish the unseamed space at the top with a narrow French seam, turned to the right rather than to the wrong side, as explained in Art. 15; then turn a $1\frac{1}{2}$ - to 2-inch hem to the right side at the top. Now, take a length of insertion equal to the size of the chemise at the top, plus hem allowances, and finish both raw edges with $\frac{1}{4}$ -inch hems. Baste the insertion over the raw edge of the hem that finishes the top of the chemise, with the opening at the

center front and the hemmed edges of the insertion just meeting. Stitch on both edges.

Attach a single row of lace to the bottom, plain or gathered, as you prefer, stitching it about $\frac{1}{4}$ inch above the raw edge. After stitching, turn back the raw edge and stitch again as directed in Art. 43.

Prepare and apply shoulder straps, as explained in Art. 19, and a flap as described in Art. 18, using the material left after the body portion of the garment has been cut.

CAMISOLE-TOP CHEMISE FOR LARGE FIGURE

45. If a woman has hips that are oversize, it is often desirable to shape the side seams of a chemise so as to have the garment close fitting at the top and still provide plenty of ease through the hip portion. Such a garment is possible if you adopt a style similar to that shown in Fig. 18. A chemise of this type is preferred by many women, not only because it is roomy, practical, and serviceable, but also because it belongs to the tailored class. In this garment, the severity is relieved by the use of lace in appliqué effect.



FIG. 18

The flap portion is cut in one with the chemise itself, and an inverted box plait at the back forms a means of affording extra fulness without interfering with the apparent straightness and trimness of the garment.

46. **Pattern and Material Requirements.**—A regulation envelope, or step-in, chemise pattern may be used as a cutting guide, or you may plan the garment by measurement and cut it without the aid of a pattern. Besides the bust, hip, and length, a fourth measurement, the under-arm length, is used, this being taken from a point just under the arm to the hip bone, or a becoming, low waist line.

Crêpe de Chine, radium, cotton crêpe, batiste, nainsook, and voile are appropriate materials, the amount required depending on the measurements of the person for whom the chemise is to be made.

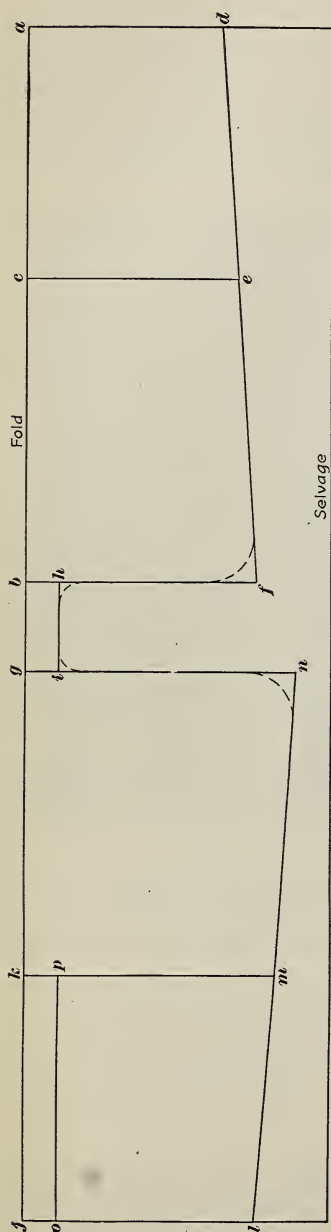


FIG. 19

To compute the amount of material required, measure from just under the arm down to a point above the knee, or the length you wish the chemise to be, and multiply the result by two; then add 8 inches to provide length for the flap and for finishing and you will have the required number of inches in fabric. To duplicate Fig. 18, you will also need a lace medallion, or a motif cut from a floral-patterned Georgette, crêpe de Chine, or lawn, depending on the material of which the chemise is made, and $1\frac{1}{2}$ yards of ribbon or lingerie tape to be run through the casing.

47. Drafting a Pattern.—The following directions may be applied directly to the material of which your chemise is to be made by marking the points with pins or tailors' chalk, or to a section of paper with the aid of a pencil, in this way forming a pattern to use as a guide in cutting. The first plan is quite as safe as the second, provided, of course, the directions are carefully followed.

48. If you are making a paper pattern, use only one thickness of paper. If you are working with material, fold it through the center lengthwise, as in Fig. 19, and pin carefully. Place your material on a table with the selvage edges next to you and locate point *a* in the upper right-hand corner on the fold. To the left of *a*,

measure the length of the garment, plus 2 inches, and locate point *b*. Measure to the left of *a*, a distance equal to the under-arm length, plus 1 inch, and place point *c*. Measure down from *a* toward you a distance equal to one-fourth the hip measure, plus $\frac{1}{4}$ inch, and mark point *d*. Measure out from *c* a distance equal to one-fourth the hip measure, plus $1\frac{1}{4}$ inches, and mark point *e*. In the same manner, place *f* below *b*, a distance equal to one-fourth the hip measure, plus $2\frac{1}{4}$ inches. Connect *d* and *f*, through *e*, and *f* and *b* by straight lines or by placing pins.

49. For the length of the flap, locate point *g* $4\frac{1}{2}$ inches to the left of *b*, provided the chemise is to be cut in one piece. If the front is to be cut separate, make the distance from *b* to *g* $5\frac{1}{2}$ to 6 inches. Mark *h* $1\frac{1}{2}$ inches below *b*, and *i* $1\frac{1}{2}$ inches below *g*.

Measure to the left of *g* a distance equal to the length of the garment plus 2 inches and place point *j*. Place *k* to the right of *j* a distance equal to the under-arm measurement, plus 1 inch. Place point *l* below *j*, a distance equal to one-fourth the hip measure, plus $2\frac{1}{4}$ inches. Measure from *k* one-fourth the hip measure, plus $3\frac{1}{4}$ inches, and place point *m*. Locate *n* one-fourth the hip measure, plus $4\frac{1}{4}$ inches, below *g*. Mark points *o* and *p* $1\frac{1}{2}$ inches below *j* and *k*, respectively.

Connect points *l* and *n*, through *m*, and then *n* and *g* with straight lines or by using pins. Also join *o* and *p*, and *i* and *h*.

50. Cutting.—As a safeguard, verify all measurements. During the cutting, round off the corners at *f* and *n*, provided you expect to have the side seams open from the bottom for a certain proportion of their length. If you prefer to have the side seams closed throughout, cut the corners square. Round off the corners *h* and *i* when the garment is cut all in one piece; when in two pieces, cut directly up to *h* and then straight across to *b*.

If you have formed a pattern or are using a commercial pattern, pin it on the material with the center back and the center front on a fold. Cut around all edges; then cut out the section *jopk*, Fig. 19.

Cut two shoulder straps, each about 15 inches long and 3 inches wide.

51. Making the Seams and the Plait.—Join the raw edges at the center back in a French seam, as described in Art. 15. Now form an inverted box plait with the excess material below this seam,

baste the plait carefully at the top on the wrong side of the garment, and, turning in the raw edges, hem them down carefully, as at *a*, Fig. 20. Place a second row of small running-stitches, as at *b*, so that the seam will be secure.

Use French seams for the under-arm seams also, extend them from the top to within 8 to 10 inches of the bottom, if you wish side open-

ings; if not, stitch each under-arm seam its entire length. If you have fitted your chemise closely at the top, do not stitch the left under-arm seam to the top, but have it open a distance of 3 to 4 inches, and finish the opening with a flat-stitched placket, as described in Arts. 21 and 22.

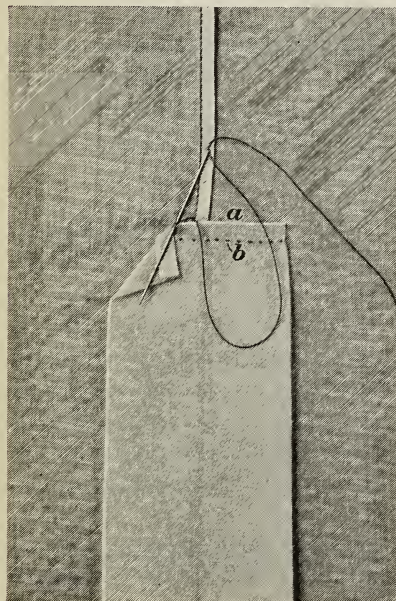


FIG. 20

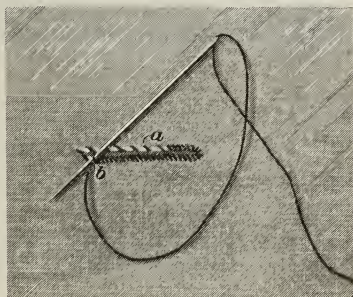


FIG. 21

52. Working an Eyelet.—If you prefer a little fulness held in by a ribbon run through a casing, work an oblong eyelet at the center front, $1\frac{1}{2}$ inches from the top, to provide an opening through which the ribbon or lingerie tape may be run.

To make this eyelet, first determine its position and shape. Slash the material with sharp-pointed scissors and overcast the raw edges, as at *a*, Fig. 21, and, still continuing with the thread used for overcasting the eyelet, begin to work the eyelet with an over-and-over-stitch, as at *b*. Take the stitches $\frac{1}{16}$ to $\frac{1}{8}$ inch deep and close together, but not so close that they will overlap in any place. Finish the eyelet with several tiny back-stitches on the wrong side, running the thread under the stitches, also, before cutting.

53. Finishing the Top.—Stitch up the strips provided for shoulder straps, turn and press so that the seam is in the center, as at *a*, Fig. 6.

The next step is the finish of the top of the chemise. Turn in $\frac{1}{4}$ inch; then turn again to form a 1-inch hem or casing. Before stitching, slip the shoulder straps into the hem, so that one row of stitching will hold both the hem and the straps, as at *a*, Fig. 22. After stitching, turn each strap up and slip-stitch it to the edge of the casing, as at *c*, Fig. 6.

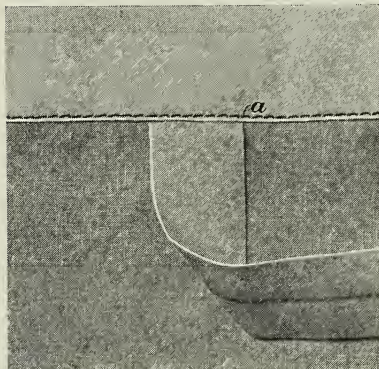


FIG. 22

54. Finishing the Bottom.

Finish the bottom of the garment with a narrow hem, or apply a bias facing. For the latter, stitch a $\frac{3}{4}$ -inch bias of self-fabric or a prepared bias to the

bottom of the chemise, right sides together, as at *a*, Fig. 23; then bring the free edge of the binding over to the wrong side, so that the seam line is on the edge, as at *b*. Turn in the raw edge, as at *c*, and stitch, as at *d*.

Provided you have cut the back and the front separate, with the flap a part of the back section, you will need to finish the free edge of the flap. Baste and stitch a $\frac{1}{2}$ -inch hem, to provide a double thickness to which the buttons may be sewed. Place these about $\frac{1}{2}$ inch from each end.

To stay the buttonholes, which are necessary to hold the flap in place when the chemise is on, prepare a

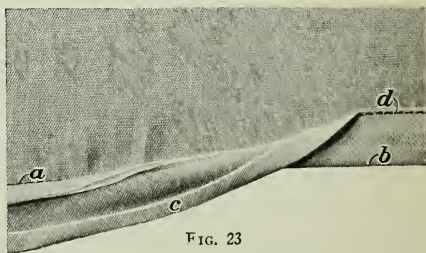


FIG. 23

strip of self-material $1\frac{1}{2}$ inches wide and 3 inches long. Turn in all raw edges, fold it through the center lengthwise, and stitch around the three open edges. In this strip, work two buttonholes, following the instruction in Arts. 35 to 39 and placing the buttonholes

about $\frac{1}{2}$ inch from each end with the round end of each toward the folded edge. Now sew the longer finished edge in place with firm back-stitches across the center front about 3 inches above the bottom of the chemise.

55. Applying the Trimming.—If you are using a lace medallion for trimming, baste it in place, and then sew it firmly down on all edges with fine overhanding-stitches. Trim out the material underneath, turn back the raw edge, and hem it down to the overhanding-stitches, making sure that none of the last stitches show through to the right side.

Follow the same method in applying a section of figured material, except to take the precaution of turning in the raw edges before sewing the appliqué in place.

ROUND-NECK CHEMISE

56. Description.—For the woman who is active and quick in her movements, the camisole-top chemise is not thoroughly satisfactory, for, if it is comfortably loose, the straps, with every bend of the body, slip over the shoulders and bind the arms; so, for her there can be no better choice than the round-neck chemise illustrated in Fig. 24 with shoulder straps a part of the garment. This chemise can be made even more roomy by allowing for a box plait in the back as in the chemise shown in Fig. 18. Still other points in its favor are that it is smooth fitting, simple of construction, and easy to launder.



FIG. 24

57. Material Requirements.—Because of its cut and finish, this chemise is most satisfactorily developed of long-cloth, firm batiste, cotton crêpe, or cross-bar cotton.

If one's figure is not overlarge, it is advantageous to plan to cut three or more undergarments of this type at one time, in this way effecting a desirable saving of material. For a single garment, supply two lengths; that is, an amount equal to twice the length

from the shoulder to a point just above the knee, plus a reasonable amount for finishing and for the flap. When three or more garments are planned, the narrow back section may be cut from the part remaining after the fronts have been cut from a full width of material. Of course, if the figure is stout, such a plan is not possible, and when this is the case, it is perhaps wiser to cut the garment with the center back on a fold rather than on a cut edge.

58. Pattern Requirements and Cutting.—Provide a regulation chemise pattern with a rounded neck line, and alter it carefully to conform with your measurements, since it is essential that the neck line be correctly shaped in order that the garment will “set” properly without the aid of a ribbon or tape run through a casing.

Place the pattern with its center back on a fold or a cut edge, depending on the measurements and the number of garments to be cut. In all cases, place the center front on a fold. Cut in the usual way.

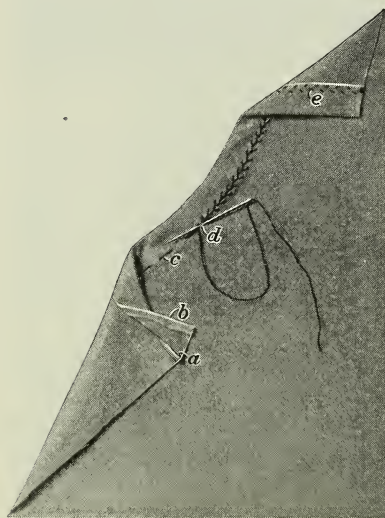


FIG. 25

59. Making the Seams and Hems.—Join the side and the center-back sections with French seams as described in Art. 15. Finish the neck line, armholes, and lower edge with narrow machine-stitched hems, or with a bias facing or a bias binding.

If you decide on the hem finish, turn and baste in the usual way, making the hem $\frac{1}{4}$ inch when finished.

60. Finishing Edges with Bias Facings.—For a bias facing, provide the required yardage in 1- to $1\frac{1}{4}$ -inch bias strips

or the prepared $\frac{1}{2}$ -inch bias binding. Baste and stitch the bias to the neck edge, armholes, and bottom of the chemise with the right sides of each together, as at *a*, Fig. 25. Turn to the wrong side, so that the seam is directly on the turn, and baste the free edge, which has been turned in once, as at *b*, flat against the gar-

ment, as at *c*. Stitch on this edge or finish it with a row of feather-stitching, as shown.

61. Finishing Edges with Single Feather-Stitching.—To do single feather-stitching, bring the needle through the material from the wrong side; then, working toward you, place the needle in a

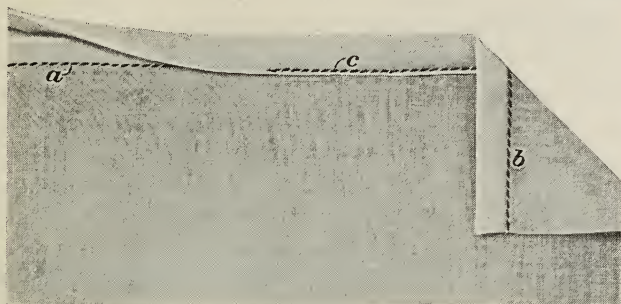


FIG. 26

diagonal position to form a slanting stitch, as at *d*, and have the thread under the needle. Take the next stitch at the same angle and of the same length, but in the opposite direction. Keep working toward you, alternating the stitches and having the thread under the needle during each stitch. These stitches will catch the edge of the bias facing, as at *e*.

62. Finishing Edges with Bindings.—If you prefer bound edges, first stitch the binding to the edge, as at *a*, Fig. 26, and as described for the facing, but when basting the free edge to the wrong side, baste it so that it just covers the stitching of the first seam. Baste this edge accurately; then, from the right side, stitch just over the seam line, as at *b*, catching the binding on the wrong side, as at *c*.

63. Completing the Garment.—Complete the garment by turning a $\frac{1}{2}$ -inch hem on the flap portion, and by cutting and applying the stay piece for the buttonholes, as described in Art. 54. Then attach the buttons properly spaced for the buttonholes.

SIDE-DART CHEMISE

64. Description.—Another chemise that is a wise choice for the large-hip woman, is the one in Fig. 27. The cut of the garment allows of a smooth, close-fitting effect, but plenty of ease is introduced through the lower portion by means of darts at the sides.

Although this chemise is simple in cut and construction, it becomes a lovely undergarment by the addition of fagoting applied along the top and bottom. There is no more attractive form of trimming for lingerie than hand-work, even in its simplest forms, as is evident in this case where simple fagoting transforms a plain garment into one of distinction.

65. Material Requirements.—Such fabrics as crêpe de Chine and radium silk are particularly appropriate for a chemise of this type, but if you prefer to make it of cotton, satisfactory results may be had from the use of batiste, nainsook, or cotton crêpe. Whatever the material, it should be dainty and of good quality, if it is to carry hand-work and be worth the time expended on it.

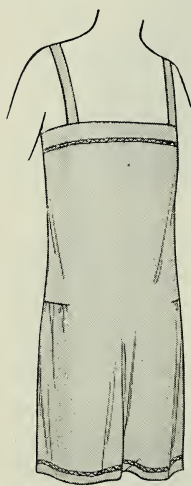


FIG. 27



The amount of material needed may be computed by measuring from just under the arm to that point above the knee where the garment is to come. From this length, subtract 3 inches, the width of the trimming bands, and then multiply the result by two, for, of course, you will need two lengths of material. Supply 1 yard of ribbon for shoulder straps if you prefer ribbon to self-fabric, and a spool of knitting silk for the fagoting.

66. Outlining the Pattern.—The simplicity of cutting makes a pattern unnecessary, although, if you wish, you may form a pattern in paper and use this as a guide in cutting the material. The following directions may be applied either to the fabric or to paper. If you cut the fabric directly, as shown in Fig. 28, the lines *ab* and *hi* will represent a fold, but on a paper pattern they may be a single straight edge. On the material, indicate the position of all points with pins; on paper, mark them with pencil.

67. For the front, first locate point *a* $\frac{1}{2}$ inch to the left of the upper right-hand corner. Locate point *b*, to the left of *a*, a distance equal to the center-front length minus 3 inches; and locate *c* to the left of *a*, the distance from the under-arm point to a low waist line, minus $1\frac{1}{2}$ inches.

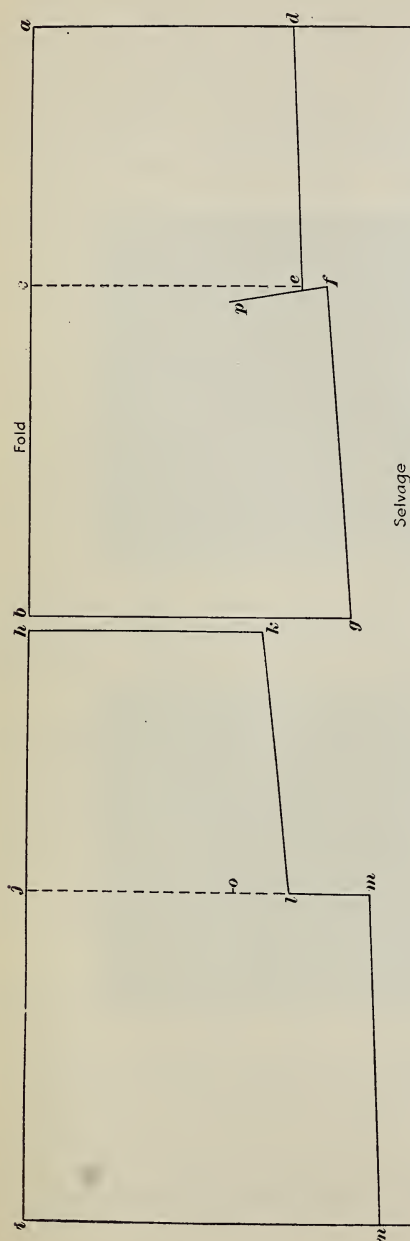


FIG. 28

Below *a*, measure a distance equal to one-fourth the bust measure, plus $1\frac{1}{2}$ inches, and mark *d*. Below *c*, measure a distance equal to one-fourth the bust measure, plus 2 inches, and mark *e*.

Now from *c*, through *e*, measure a distance equal to one-fourth the hip measure, plus $1\frac{1}{2}$ inches, and place point *f*. When there is very little difference between the bust and the hip measurements, thus bringing *e* and *f* close together, more than $1\frac{1}{2}$ inches may be added in order to provide a reasonable amount of fulness below the dart.

Next, below *b* measure a distance equal to one-fourth the hip measure, plus 2 to 3 inches, and mark *g*. Then connect points *a* and *d*, *d* and *e*, *e* and *f*, *f* and *g*, and *g* and *b* with pins or with straight lines.

68. For the back, first place point *h* $\frac{1}{2}$ inch to the left of *b*, to allow for seam finishes. Then locate point *i* equal to the center-back length of the chemise, minus 3 inches, to the left of *h*. Mark point *j*, to the left of *h*, the length from

the under-arm point to a low waist line, minus $1\frac{1}{2}$ inches. Measure below h a distance equal to one-fourth the bust measure, plus $\frac{1}{2}$ inch, and place k . Measure below j one-fourth the bust measure, plus $1\frac{1}{2}$ inches, and mark l . Also measure from j , through l , one-fourth the hip measure, plus $3\frac{1}{2}$ inches, and locate m . Then measure below i one-fourth the hip measure, plus 4 inches, and place n .

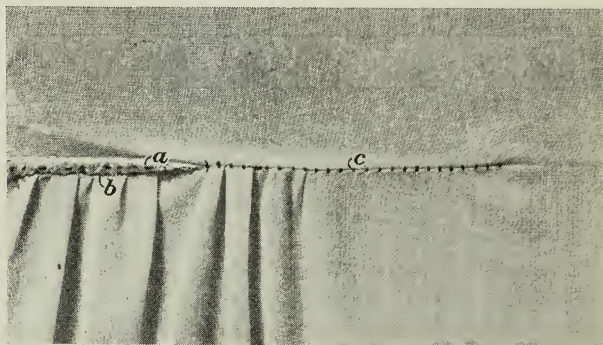


FIG. 29

Now connect h and k , k and l , l and m , m and n , and n and i by placing pins or pencil lines. Before going any farther, verify all measurements.

69. Cutting.—Now cut the outlines, allowing a $\frac{1}{4}$ -inch seam on the top and the bottom of both the front and the back sections.

Next, slash 3 inches beyond point l , to point o on a straight line, and 4 inches beyond e to p , on a slightly downward slant, having the distance from the top of the chemise to the end of the dart $\frac{1}{2}$ inch greater than the distance from e to d . This slant will make the garment "set" well, since it allows for the fact that the figure is longer in front than in back.

If you have formed a pattern, place it with its center-back and its center-front edges on a lengthwise fold of the material, and cut around all edges, cutting the slashes for the darts, both back and front.

Cut the flap 6 to 8 inches long and 4 inches wide to provide, on each edge, a $\frac{1}{4}$ -inch hem. Cut shoulder straps also, if you prefer them, making them $2\frac{1}{2}$ inches wide, and cut the bands for the top and the bottom from the material cut off at the sides, making them $3\frac{1}{2}$ inches wide and long enough to extend around both the top and the bottom of the chemise.

70. Finishing the Side Darts and Seams.—Join the under-arm seams, using the French seam, and, after pressing them carefully, prepare to finish the darts at the sides. First, gather the lower edge, drawing up the gathering thread, as at *a*, Fig. 29, to make it the same length as the upper edge. Then adjust the fulness of the lower edge and baste it to the ungathered edge, raw edges to the right side, as for a French seam. Stitch the edges together, as at *b*, starting at a point $\frac{1}{4}$ inch beyond the opening in order to taper the stitching gradually and avoid a plait or puckering of the material.

After the first stitching, which you may prefer to do by machine, even though the remainder of the garment is put together by hand, trim off the raw edges and proceed as for the regulation French seam, as at *c*, taking the precaution of basting before the final stitching so that the gathers will be properly adjusted. Start the second stitching well beyond the first, as at *a*, Fig. 30, so that the finished dart will lie flat, and taper the depth of the seam gradually, as at *b*.

71. Applying the Top Band.—You are now ready to apply the fagoted bands. Plan the joinings of these strips so that they will seem to be a continuation of the under-arm seams. Press these

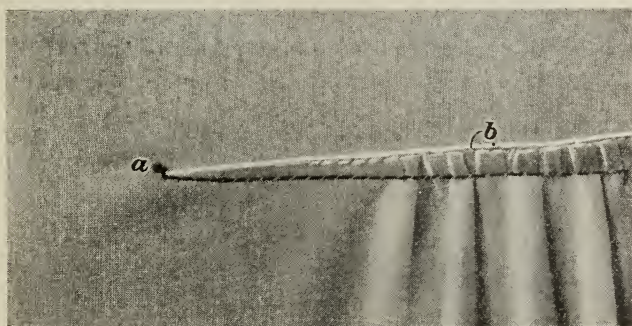


FIG. 30

joinings carefully; then turn in the raw edges $\frac{1}{4}$ inch toward each other, as at *a* and *b*, Fig. 31, and bring these two folded edges together.

Make two $\frac{1}{4}$ -inch turns on the upper raw edge of the chemise toward the wrong side, as at *c*. Next, baste the folded strip and the upper chemise edge, as at *d* and *e*, respectively, on a piece of stiff

paper from 12 to 14 inches long and about 6 inches wide, allowing a $\frac{1}{4}$ - to $\frac{3}{8}$ -inch space between them.

72. Fagoting the Joinings.—The fagoting-stitch is worked from left to right, so, starting at the left end of the prepared section, take a small stitch from right to left directly through the four

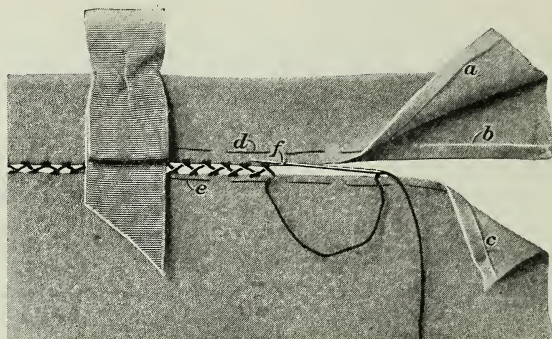


FIG. 31

thicknesses of the band at the top, as at *f*. Now, in the chemise portion, take a second stitch not directly below the first, but about $\frac{1}{4}$ inch to the right of it. This stitch, also, is taken from right to left. Continue in this way as far as the basting-stitches run; then, attaching the adjacent section to the paper in the same manner, proceed with the fagoting. Finish both top and bottom in this way.

73. Finishing the Chemise.—Prepare the flap for the bottom of a double or a single thickness, attach one end at the center back, and if you are using a single thickness, hem the other end. Cut and finish a small stay piece for the buttonholes, as directed in Art. 35, and after these are worked attach the stay piece just above the fagoting. If the shoulder straps are of self-fabric, attach them by following the suggestions in Art. 19; if of ribbon, form a small loop just above the ends, as shown in Fig. 31, and attach the ribbon from the wrong side so that all stitches are concealed.

COMBINATIONS

NATURE OF COMBINATIONS

74. As the name implies, the word *combination* is used to designate those undergarments so planned that they may be said to be a combination of vest and drawers. Some garments of this type may have a crosswise joining at the waist line, or somewhat below it, while others have an opening down the center front and the crosswise joining across the back only.

The manner in which a combination is cut makes it possible to obtain a very slender effect through the upper portion with a flare or fulness below it. This undergarment is therefore a wise choice for the woman inclined to stoutness.

Another possibility in developing combinations is that of using a silk vest to which sections of crêpe de Chine or a similar soft weave in lingerie silk may be attached, in this way forming a very satisfactory undergarment and a foundation that will be comfortable and will look well, too.

STEP-IN COMBINATION

75. Description.—A simple model, unusually easy to plan and make, is illustrated in Fig. 32. The upper portion is formed of straight lengths of material or of a silk vest if you prefer, with step-in drawers attached, in this way making a complete undergarment. The lower section is cut wider than the upper part and attached with fulness at the sides in order to provide the required ease. Center-stitched binding forms the only trimming on the garment.

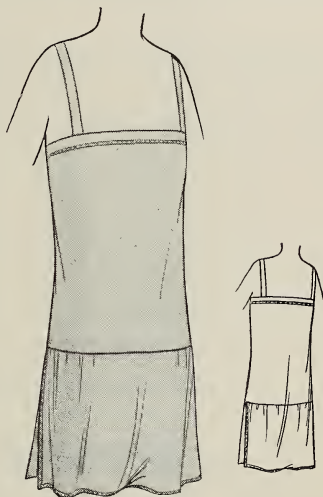


FIG. 32

76. Material Requirements.—Two lengths of material plus 9 or 10 inches will be needed, provided the garment is made all of one fabric. For a very slight figure, one vest length might be subtracted

from this amount, as one width of 40-inch material will be sufficient for a vest of small hip measure.

If you are using a ready-made vest and are making the drawers only, measure from the bottom of the vest portion while it is on or held up against the figure to the length you desire the finished garment. Multiply this by 2 and add 6 inches. It may happen that the bottom of the vest will seem to come too low on the figure; when this is the case, it is better to trim off a reasonable amount from the vest rather than to provide less material and have the joining of the drawers to the vest part awkwardly placed.

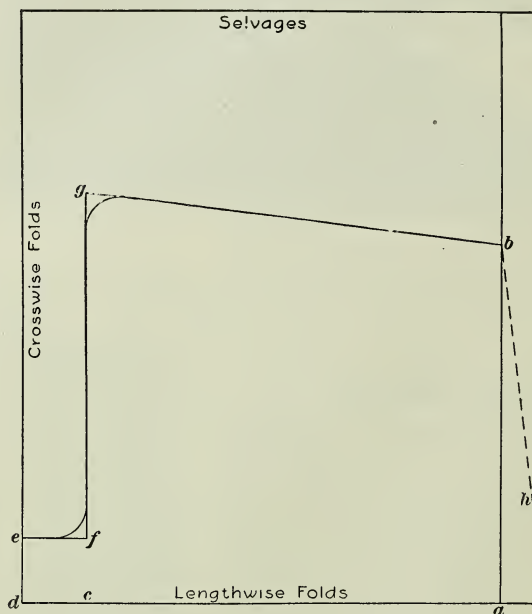


FIG. 33

77. Cutting the Drawers.—To cut the drawers portion, fold the material, which should be twice the length of the finished drawers, plus 6 inches, through the center lengthwise; then make a second fold, crosswise, bringing the four selvage edges together and the two folds, but making the second fold so that the under section extends 1 inch beyond the upper one. Pin carefully.

With the lengthwise folded edges nearest you and the crosswise folds to the left, as in Fig. 33, place point *a* in the lower right-hand

corner of the shorter top section. Above *a* toward the selvages, place point *b* a distance equal to one-fourth the hip measure, plus $1\frac{1}{2}$ inches. To the left of *a*, place point *c*, a distance equal to the length you wish the garment to be, plus $\frac{1}{2}$ inch for finishing. Then 2 inches to the left of *c*, place point *d*, which should come directly on the crosswise folded edges if you have supplied 6 inches more than the length you wish the drawers. Next, 2 inches above *d*, place *e*; then draw a line 2 inches long to the right of *e* and at right angles to the fold on the edge, and place point *f*. Now, from point *c* on the edge that is toward you, measure toward the selvege, through point *f*, a distance equal to one-fourth the hip measure, plus 3 inches, and place point *g* at the termination of this line. Then join points *g* and *b*.

Next, trim off a strip from the longer section, starting at *b* and tapering from this point out to the cut edges within about 8 inches of the center back, as shown by the dotted line. This will provide greater length in the back of the step-ins where needed. Cut from *b* to *g*, from *g* to *f*, and from *f* to *e*, rounding off the corners at *g* and *f*, as shown.

If your material is limited, you may cut the flap portion separately, from the fabric remaining at the sides after the step-ins are cut, rather than have the garment all in one. From the material left after the step-ins have been cut, cut several strips of bias, 1 inch wide, for finishing.

78. Cutting the Vest.—For the vest section, use one half width of the required length for the back and enough width cut from another length to make the finished size of the vest equal to the hip measure plus 4 to 6 inches. Use the remainder of the width for shoulder straps, each $3\frac{1}{2}$ inches wide and 15 inches long, and also for bias bindings, if needed. If a hem and a center-stitched binding, as pictured, are used, 3 or 4 inches should be allowed for finishing.

For a slight figure, only one width of the required length is necessary if the material is 40 inches wide.

79. Preparing the Drawers and Vest for Joining.—Finish all the cut edges of the drawers portion, except those that are to be attached to the vest, with a center-stitched binding.

To make *center-stitched binding*, turn the raw edges $\frac{3}{8}$ inch to the right side, as at *a*, Fig. 34; then turn again, making three thicknesses of material at the edge. Then, from the right side, stitch directly

in the center of this turned edge, as at *b*. As you approach the corners, have the stitching continuous, as at *c*.

Join the two sections that form the vest, with small French seams, having the seam allowance to the right side for a distance of 2 inches

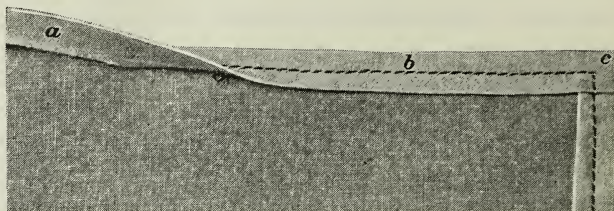


FIG. 34

from the top, and from this point down, turning the allowance to the wrong side, as is described in Art. 15. Finish the top by turning a $1\frac{1}{2}$ -inch hem to the right side, finishing its raw edge with a center-stitched binding. Attach the shoulder straps.

If, because of a large hip measure, there is much surplus width at the top, a casing and draw ribbon will be needed to finish it. This finish is explained in Arts. 52 and 53.

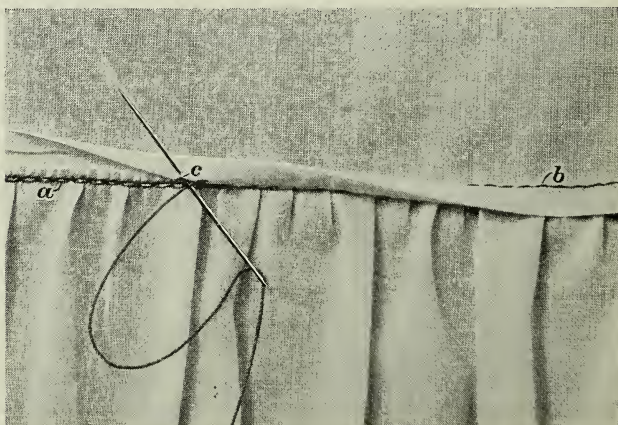


FIG. 35

At the upper edge of the drawers portion, place two rows of gathering threads, $\frac{1}{4}$ inch apart, starting 4 to 6 inches from the center front on both sides of it and a corresponding distance from the center back,

and continuing out to the bound edges. Draw the threads up until the front and the back measure one-half the width of the vest.

80. Joining the Vest and Drawers.—Baste the vest and drawers together, center front and center back matching and bound edges at the sides just meeting. If the vest is made of one width, place the one seam under the left arm in line with the bound edges of the step-ins. If two sections form the vest, have the seams come at the back, each seam the same distance from the center back. Now join the vest and drawers with machine stitching, as at *a* and *b*, Fig. 35, allowing a $\frac{1}{2}$ -inch seam. Trim off the drawers portion to within $\frac{1}{8}$ inch of the seam, bring the seam allowance of the vest portion over the raw edge, turn in a seam allowance, and whip it down to the stitching, as at *c*, thus forming a *standing-fell*, or *French-fell*, seam.

If a ready-to-wear vest is used, do not draw the gathering threads up to a size to correspond with the vest, but leave them 2 to 3 inches longer; then baste the drawers, with the raw edges underneath, to the vest, stretching the latter the necessary amount to have the vest meet the size of the drawers. Stitch on the edge of the vest, stretching as you stitch; then overcast the raw edges. This stretching is necessary to allow for the stretching of the vest when it is put on and taken off.

STRAIGHT-LINE COMBINATION

81. Description.—The upper portion of the combination shown in Fig. 36 corresponds exactly to that described in Art. 75 and illustrated by Fig. 32. The lower part differs somewhat, chiefly in the fact that there is no fulness, but there is also a difference

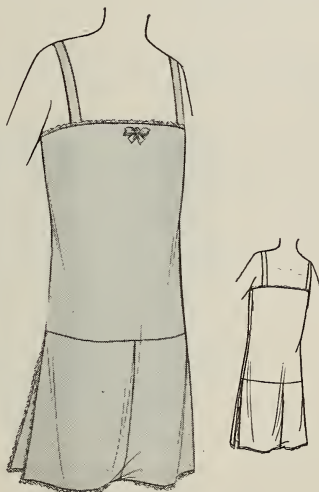


FIG. 36

in cut, providing a concealed circular joining, which affords plenty of ease so that the finished garment is comfortable and, at the same time, achieves a slenderizing, straight-line effect. The trimming is a neat, narrow, lace edging of firm quality and an applied bow.

82. Material and Pattern Requirements.—Compute the amount of material for the vest, as directed in Art. 78, but allow less for finishing if you copy the top finish in Fig. 36. For the drawers, you will need 1 yard if the figure is average. The short figure will require

less, $\frac{3}{4}$ or $\frac{7}{8}$ yard, and the tall figure more, $1\frac{1}{8}$ or $1\frac{1}{4}$ yards.

It is best to form a pattern for the drawers portion, because of the necessity for cutting two sections.

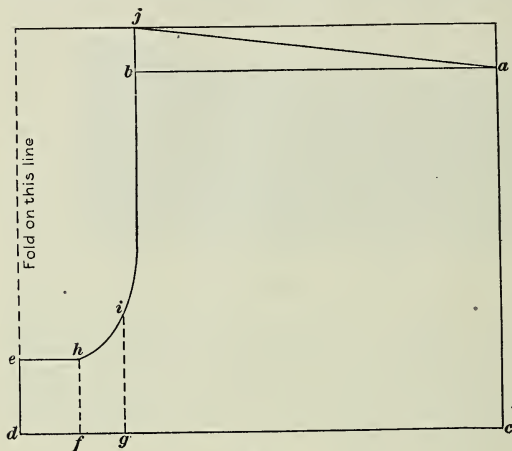


FIG. 37

83. Drafting the Drawers Pattern.

To form the pattern illustrated in Fig. 37, provide a piece of paper measuring 18 inches by about 40

inches. With the wide edge toward you, place point *a* $1\frac{1}{2}$ inches below the upper right-hand corner, as shown. Locate *b* to the left of *a* one-fourth the hip measure plus 2 inches. Measuring toward you, locate *c* below *a*, a distance equal to the length you want the drawers portion. To the left of *c*, locate *d* a distance equal to one-half the hip measure minus 4 inches. Directly above *d*, a distance of $2\frac{1}{2}$ inches, locate *e*, at the same time drawing line *de*. Then 2 inches to the right of *d*, locate *f*, and $1\frac{1}{2}$ inches to the right of *f*, locate *g*.

At *f*, at right angles to the bottom edge, or a line connecting *d* and *c*, draw a dotted line $2\frac{1}{2}$ inches long and letter its termination *h*. Draw a second dotted line, 4 inches long, at right angles to *cd* at *g*, making its termination *i*. Next, $1\frac{1}{2}$ inches above *b*, locate *j*. Then connect points *a* and *b*, and *a* and *j* with straight lines; *j* and *e* with a line that curves so as to include *i* and *h*. Points *e* and *d* have already been connected with a straight line.

Now fold the paper on line *de*, so that the marked lines are on top, and cut the pattern carefully, cutting down from the top edge of the under portion to *a*; then through both thicknesses to *j*; and then to *e*, through *b*, *i*, and *h*. Now cut from *d* to *c*, unless these points

are on the edge of the paper, and finally, through the under layer, back to *a*.

Separate the two thicknesses of paper and cut from *a* to *b*, so as to make the drawers slightly shorter in front than in back.

84. Cutting.—Cut the upper section as directed in Art. 78. To cut the lower, or drawers, part, fold the material through the center crosswise. Place the pattern so that line *dc* lies on the fold and *de* is on a straight lengthwise thread. Cut around all edges, allowing a $\frac{3}{8}$ -inch seam, and cut through the fold *dc*, continuing to the extreme edge.

85. Construction.—To make the drawers, join the curved seams, making sure that the two front sections are together. Use a very narrow French seam or a machine fell seam of moderate width following the usual procedure. Join the sides in French seams; or, if you prefer, leave them open, finishing the edges as well as the bottom with binding, as directed in Art. 62, or with a narrow hem, lace edged.

For the lace finish, turn the hem in the usual way, making it $\frac{1}{4}$ inch wide when finished, and stitch it in place, as at *a*, Fig. 38. As a trimming, whip a narrow lace edge in place, as at *b*. A lace of this

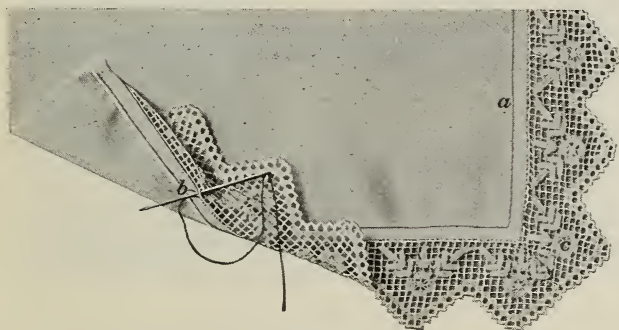


FIG. 38

type, that is, one with a pointed edge, may have the corner finished square, as at *c*; in any case, the lace should be mitered carefully.

If you are making a vest, use the same kind of seams and edge finish as you have chosen for the drawers. If the top does not fit sufficiently snug, you will need to employ a casing and draw ribbon, as described in Arts. 52 and 53.

BRASSIÈRE-TOP COMBINATION

86. Nature and Use.—There is a certain type of figure, well-developed, but muscular enough to appear well uncorseted, that will find a combination such as is illustrated in Fig. 39 thoroughly satisfactory for those occasions when the absence of shoulder straps is desirable. Because there is no support over the shoulders, the bust must be full enough to hold the garment up; if it is not, it is best to

use a sheer shoulder strap such as a double thickness of Georgette or net with the edges picoted.

The upper part consists of a row of lace and a row of insertion of a firm mesh, joined together, fitted closely to the figure, and strengthened by a net lining. Three strips of elastic across the back provide snugness without tightness. The lower section, which is somewhat full for ease, is merely step-in drawers, cut longer at the top so that they may meet the somewhat high waist line of the brassière, to which they are joined to form a single garment. Binding of self-fabric finishes the lower edges of the



FIG. 39

step-ins and the slashes at the sides, although a machine picot with a narrow banding of lace might be preferred.

87. Material Requirements.—Of the lace, you will need an amount equal to the bust measure, minus 6 inches, and a corresponding amount of insertion, each at least 4 inches wide. Supply also $\frac{1}{3}$ yard of $\frac{1}{4}$ -inch elastic and $\frac{3}{8}$ yard of net.

For the drawers portion, you will need from $1\frac{1}{2}$ to $1\frac{3}{4}$ yards of fabric, depending on your height, the shorter figure naturally requiring less length. Because such an undergarment is designed primarily for evening wear, crêpe de Chine or another soft weave in silk will be found most satisfactory.

88. Cutting the Step-In Section.—Follow the same plan of cutting as described for the step-in section of the combination shown

in Fig. 32. Apply the same directions, having sufficient length in your folded material to have the step-ins long enough to reach to a point from 3 to 4 inches above the normal waist line, or from where the brassière ends to a point just above the knee.

89. Preparing the Combination for Fitting.—Join the lace to the insertion with machine stitching, as at *a*, Fig. 40, narrowing the lace at each end of the insertion, so that it appears as shown in the back view, Fig. 39. Now place the brassière section over the net and cut a section of the net corresponding in shape to the lace, and with a $\frac{1}{4}$ -inch seam allowance entirely around it. Turn the seam allowance so that the raw edge is between the lace and the net, and so that its folded edge comes just to the edge of the lace. Sew the two together across the top with small running-stitches, following the scallops. Baste the two together on the remaining edges.

Now join the side seams of the step-ins to within 8 to 10 inches

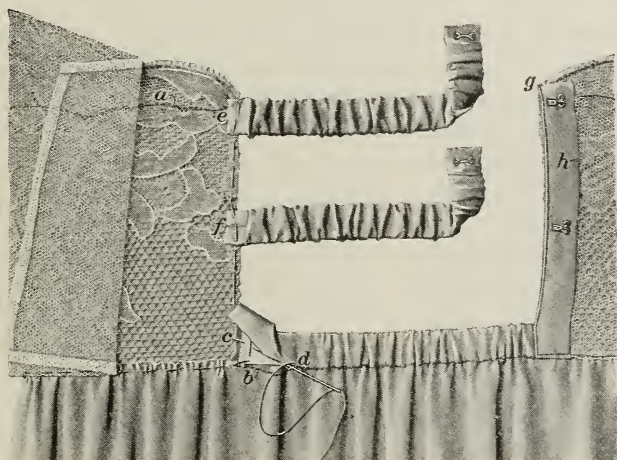


FIG. 40

of the bottom and finish the cut edges with the exception of those at the waist line, which are to be joined to the brassière section. Use bias strips of self-material in a matching or contrasting color applied as a binding to finish the lower edges, following the method described in Art. 62. Run a gathering thread around the top.

90. Fitting.—Careful fitting is required in order that the brassière may set properly when on. Pin or baste the elastic strips

in place, and then place the upper section of the garment around the figure, adjusting the length of the elastic strips, if necessary, because it is essential that the brassière be secure and evidence no tendency toward slipping down. After you have made sure that the top fits well, pin darts in front to make the size of the garment at the waist line more nearly the size of the figure. Make these darts as deep as is necessary at the bottom, tapering them to nothing as they approach the bust line.

At this time, slip the step-ins on, pinning them to the brassière and adjusting the fulness carefully, but leaving plenty of ease across the back between the ends of the brassière.

91. Finishing.—Remove the garment, separate the upper and lower sections, and rip the bastings between the net and the lace so that the darts may be stitched in separately. When stitching the darts, be sure to have the seam allowance turned to the wrong side in both cases. At this time, cut two strips of the material of the drawers section $1\frac{1}{2}$ inches wide and 8 inches long. Stitch the longer edges of each together, turn, and press. Through these, the elastic that is used across the back is to be run. If you prefer, you may use ribbon for these casings.

To provide a finish across the back of the drawers section between the ends of the brassière, attach a straight strip of material, wide enough to form a casing for the elastic, to the upper edge across the space you have allowed, as shown at *b*. Place the elastic *c* just above and hem the free edge of the casing down over it, as at *d*. Slip the drawers between the net and the lace of the brassière section, and place the silk-covered elastic straps in place, too, so that one end of each comes between the net and the lace, as at *e* and *f*. Finish the other ends by turning in the raw edges and overhanding them together.

92. After the lace and net are basted together ready for stitching, prepare a narrow strip of the silk $\frac{3}{4}$ inch wide. Turn in all raw edges and baste it in place directly on the edge, as shown, to provide a foundation to which the hooks may be sewed. Beginning to stitch at *g*, through the thicknesses of the stay strip as well as the net and the lace, continue down to the joining of the brassière and step-ins, then entirely around the joining, back to a corresponding point on the other side, just above *e*. Machine stitching is necessary because of the need for firmness, and especially to secure the elastic strips

e and *f*. Hem the inner edge of the stay strip to the lace and net by hand, as at *h*.

Attach an eye on each end of the elastic strips and a hook in corresponding position on the stay strip, as shown. The addition of a small ribbon bow in a contrasting color or a cluster of tiny flowers in pastel tints makes an attractive finish for the front.

MANNISH UNDERGARMENT

93. Nature and Use.—The popularity of an undergarment such as is illustrated in Fig. 41 may be directly traced to the general acceptance of tailored and sports clothes for daytime wear. The unrelieved plainness of outer garments has created a demand for underwear duplicating this feature in cut and finish, and because of this severity, they have a particular appeal by direct contrast with the femininity of their wearers.

The garment illustrated features the same design and construction details as one of the popular styles worn by men and boys, with the exception of the finish of the top, which is naturally cut lower than a garment intended to be worn by a man. The top is finished with a hem casing through which ribbon or lingerie tape is run, while the opening at the front makes the combination easy to put on and take off. The lapped back is a comfortable feature, while the cut and finish give perfect freedom for all sorts of athletic activities. An undergarment of this type is particularly comfortable for the uncorseted figure, although it can be worn satisfactorily either under or over a corset.

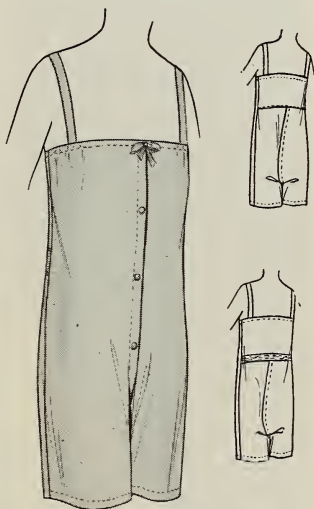


FIG. 41

94. Material and Pattern Requirements.—Supply a special pattern for this combination, for which, if your figure is average, you will require $2\frac{1}{8}$ yards of 36- or 40-inch material and $\frac{1}{8}$ yard of a knitted fabric for the waistband at the back. If several garments are to be made, and a cotton knitted fabric is not available, it is a

good plan to purchase a separate vest of a serviceable weight, and cut this in strips for the purpose. Of course, such a finish is not a necessity, as the back waist line may consist of a simple seam joining between the upper and the lower sections, as illustrated in the upper back view, Fig. 41.

The ideal fabric for this athletic combination is a cross-bar cotton known as pajama cloth, while in silk, radium is a satisfactory choice, as is also Italian silk with back insert of silk vesting. The latter combination duplicates the material of the expensive ready-made garments of this type.

95. Cutting.—Place the center front of the pattern piece along a cut or a selvage edge, making allowance for finishing, and arrange

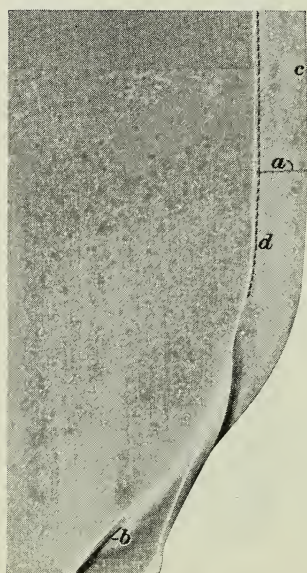


FIG. 42

the center back of the waist portion on a fold. Cut the knitted section $2\frac{1}{2}$ inches wide and long enough to reach from one under-arm seam to the other, across the back, cutting so that the ribs run crosswise, and in this way providing the proper "give" for the movements of the body. Cut the shoulder straps of a double thickness of cloth, and plan to have the edges finished with a picot, made by cutting machine hemstitching in two.

96. Construction.—Join the inside leg seams first; then prepare to finish the opening, which is straight down the front to a certain point and then curves around and up the back. First prepare two straight facing strips, each 1 inch wide and long enough to reach from the top of the garment to that section of the front where the cut edge curves. For this curved section, which extends around to the waist-line finish in the back, supply two fitted facings of the same width as the facing strips by using the pattern as a guide and cutting a 1-inch strip on exactly the same grain as the edge of the garment itself when it was cut from the pattern.

Join the straight and the shaped sections of each facing piece together in a plain seam, as at *a*, Fig. 42, having the raw edges of

the seams on opposite sides, so that one strip will finish the left and the other the right side of your combination. Attach the facing strip to the garment in a plain seam, as at *b*; then turn the free edge over to the wrong side with the seam exactly on the edge, as at *c*, and, turning in the raw edge once, baste it in place and stitch, as at *d*.

97. Now lap the back opening below the waist line the amount indicated on your pattern and join it to the knitted strip, which in turn is joined to the upper-back section of the combination. Use flat-fell seams for these joinings. If you are not using the knitted material, a single flat-fell seam will provide a satisfactory joining.

Next, join the side seams. Then finish the upper and the lower edges of the combination with $\frac{1}{2}$ -inch hems. Attach the shoulder straps when basting the hem at the top, so that one stitching can be made to hold the hem and the shoulder straps too, as described in Art. 53.

Complete the combination by making horizontal buttonholes, placing them so that one is just below the top, and the others are spaced 2 inches apart, as far down as is necessary. Make these buttonholes according to the directions in Arts. 35 to 39, with the exception of making them crosswise and with a bar at both ends, instead of vertical with a fan finish at one end. Attach the buttons to correspond with the buttonholes. Then run the lingerie tape or ribbon through the top casing to finish the garment.

DRAWERS

ADVANTAGES AND NATURE

98. While the one-piece undergarment, such as the envelope chemise or the combination, enjoys deserved favor, there are many women who prefer a separate vest and drawers or bloomers, especially those women who find a brassière a necessity. When properly made and fitted, drawers or bloomers will be found to be quite as satisfactory a foundation as either of the other garments, while the feeling of comfort that is to be had from wearing just what has the most appeal should not be overlooked.

99. Drawers may be straight, that is, cut without flare and fitted smoothly over the hips into a waistband, or circular, with width

at the bottom, but still the required smoothness over the hips. Drawers may also be open or closed, the former that type in which both edges of the crotch are finished separately, the latter that type in which both edges are sewed together. Also, they may be gathered at the knee to form **bloomers**, a satisfactory substitute for a petticoat for many women when worn under a cloth dress. Then, too, there are **step-ins**, resembling the lower part of step-in chemises.

100. Materials.—Because of the somewhat closer fit of drawers and bloomers, a sturdy fabric is to be preferred for these two types; so batiste, voile, the finer grades of nainsook,orgette, or similar weaves should be set aside for the looser-fitting undergarments and preference given to long-cloth, cotton crêpe, cross-bar, radium, crêpe de Chine, silk Jersey, or wash satin.

PLAIN DRAWERS

101. Description.—The drawers illustrated in Fig. 43 are of a standard type, simple to make and permitting of either an open or a closed finish. They are so cut that the lower edge is on a straight thread of the material, making it possible to finish them with a hand-hemstitched hem. For service undergarments, however, machine hemstitching or a plain machine-stitched hem is a wiser choice for the finish.

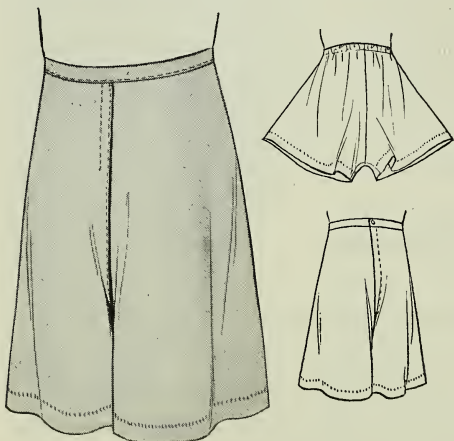


FIG. 43

and $1\frac{1}{2}$ yards of material if your figure is of small or average size. Supply also 3 yards of lace or embroidery edging if you care to have trimming.

103. Cutting.—Place the pattern so that the center side, as well as the bottom, is on a straight thread of the material. Cut

102. Material and Pattern Requirements.—Provide a regulation drawers pattern, of the proper size, with a shaped waistband,

the waistband double with a seam at the center front and the center back or at both sides, making the band narrow or wide as you prefer. If wide, it might measure $2\frac{1}{2}$ inches, finished, at its widest point and form a yoke. If narrow, it should be no less than $\frac{3}{4}$ inch throughout, finished, for a very narrow band is better fitted at the seams but not shaped at the top and the bottom.

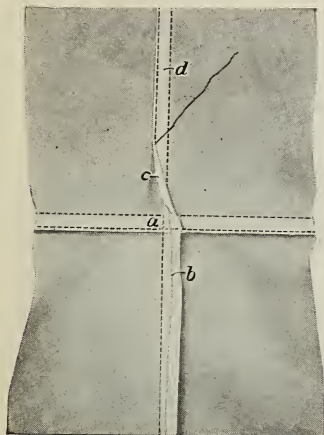


FIG. 44

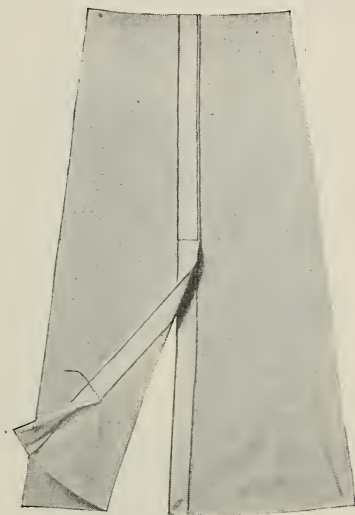


FIG. 45

Before taking apart the material that is cut out for the drawers, notch the center front with one notch and the center back with two notches, or according to the pattern directions, so that there will be no danger of finishing both leg portions for one side. When there is no right or wrong to the material, this mistake might be made and cause much annoyance. Another way in which to avoid such an occurrence when the right and the wrong sides of material are difficult to distinguish, is to mark the right side of each leg portion by placing a pin in it.

104. Making the Drawers Closed.—First, stitch up the leg seams, using a flat-fell finish; then prepare to finish the crotch. If the drawers are to be closed, proceed to stitch them together, as shown in Fig. 44. Before stitching, however, pin the edges together so that the seams in the leg portions will meet exactly, as at *a*. By slipping one edge back, as at *b*, and allowing enough material to turn over the other raw edge, as at *c*, you will save time in not having

to trim off the seam for the flat fell. After you have joined the leg portion, turn and stitch the seam the second time, as at *d*, to give a flat finish.

Next, on the left side, put in the flat-stitched placket, as described in Arts. 21 and 22; then if you wish to finish the top with the straight band illustrated, make it so that it will be, when finished,

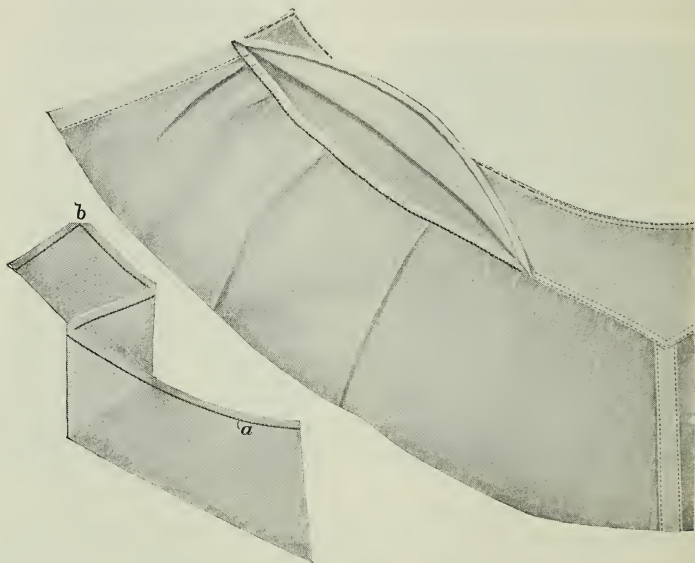


FIG. 46

$\frac{3}{4}$ inch wide. Stitch one edge of the band to the upper edge of the drawers, wrong sides together, and the seam allowance to the right side; then turn the free edge and the ends of the band in a seam's width, bring the free edge over the raw edges of the seam, and stitch it down. Stitch along the upper turned edge also for firmness.

105. Making the Drawers Open.—If the drawers are to be open, extend the flat-fell seam from the top down about 4 to 6 inches; then finish each seam edge separately with a bias facing, $\frac{1}{2}$ inch wide when finished, as in Fig. 45. Finish the top with a narrow band or apply a shaped yoke that will open in the center back.

106. Applying the Yoke.—If you are using a yoke for a top finish, first stitch its upper edge and both ends, as at *a*, Fig. 46; then clip the corner, as at *b*, and turn the yoke with its stitched side in.

Roll the material back as close to the stitching as possible, as this is essential for the sake of neatness. Then crease the edge very carefully and apply the yoke to the drawers portion, keeping the center front of the yoke in line with the center front of the drawers. If you stitch the yoke twice all the way around where it joins the drawers, as shown, as well as its upper edge and in the back, it will be stronger and stand strain or wear much better.

107. Finishing.—Finish the bottom of the drawers with a hand- or machine-hemstitched, or a machine-stitched hem, attaching a narrow edge for decoration if you care to do so. A narrow binding of a contrasting color makes an effective finish also. In this case, slash the side of the drawers up for 4 to 6 inches and continue the binding up this slash to relieve the severity of the finish. To complete the garment, work a single buttonhole in the waistband or two in the yoke, and attach the buttons securely.

DRAWERS WITH FULNESS

108. When the figure is slender and gathers around the waist line are not objectionable, fulness may be introduced in drawers, as shown in the upper back view, Fig. 43.

The method of making is the same as that described for plain drawers except that the top is finished with a casing through which elastic may be run.

109. Making the Casing.—With the drawers completed to the top finish, make a $\frac{1}{2}$ -inch turn at the top and stitch directly on the edge of the first turn for about $\frac{3}{4}$ inch, from *a* to *b*, Fig. 47, having this small, stitched space at the center back or close to one of the side seams. Now turn the hem, making it 1 inch deep, baste, and stitch in place, with the exception of the small space, which was previously stitched and which is to be left open so that the elastic may be readily inserted and removed when the garment is laundered. Fasten all ends of thread carefully, especially at each side of the opening in the casing.

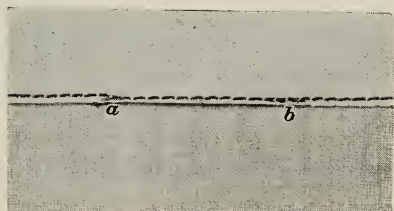


FIG. 47

Complete the garment by inserting the elastic, which should be cut 2 to 3 inches smaller than the waist measure. To make the elastic easy to remove, finish it with a hook and eye of medium size, securely attached.

STEP-INS

110. Description.—Drawers of the step-in variety are shown in Fig. 48. In appearance, this type of drawers is similar to the lower part of a step-in chemise, except that they extend to the normal waist line. A finish consisting of a casing, through which elastic is

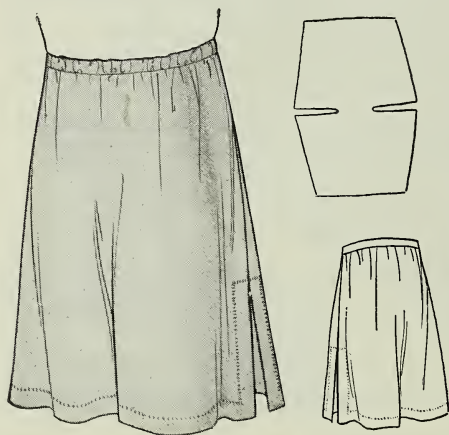


FIG. 48

run, is used at this place, enabling the wearer to adjust the garment without fastening, and providing a finish that simplifies the making. The bottom is finished with a fitted facing that may be cut of a contrasting color and thus made decorative as well as useful.

111. Material Requirements.—Any favored lingerie material may be used for step-ins, for they are

roomy enough not to require a firm fabric even for the greatest service. The most used materials are voile, cross-bar, cotton crêpe, radium, silk Jersey, crêpe de Chine, and wash satin.

To determine the amount of material needed, measure from the normal waist line down to that point above the knee to which you wish the step-ins to reach, usually about 21 inches. Multiply this amount by 2 and add 6 to 8 inches, $2\frac{1}{4}$ inches of this amount for the casing and the remainder for the joining piece, or flap, between the front and the back.

112. Cutting.—As a guide in cutting, follow the directions in Art. 77 with two exceptions. The line *ac* should equal a measurement taken from the waist line to the length you wish the step-ins to be, and the distance from *a* to *b* should equal one-fourth the hip measure plus $\frac{1}{2}$ inch, while the points *c*, *f*, and *g* should be located

1 inch from the crosswise fold, rather than 2 inches, thus providing less space between the back and the front.

To save material, you may cut the fitted facing in sections. This facing should be $1\frac{3}{4}$ inches wide.

113. Construction.—Use French seams for joining the side openings, extending them from the waist line down to within 8 inches of the bottom.

Finish the lower edge and the side openings with a fitted facing, cut so that there is a seam in it in line with the side seam of the drawers. Stitch together the sections of the fitted facing, so the

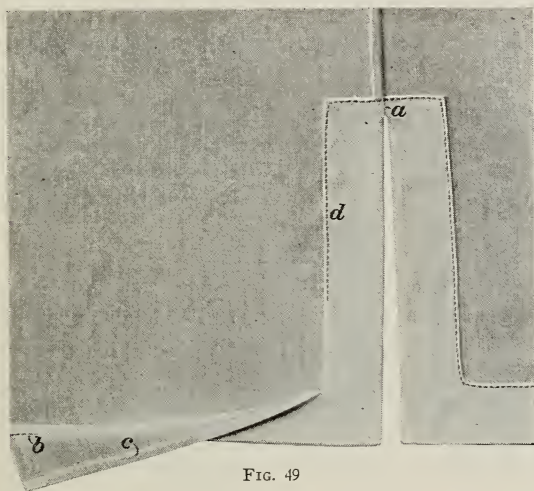


FIG. 49

seam will appear as at *a*, Fig. 49, after the facing has been applied. Stitch the facing entirely around both leg openings of the step-ins, as at *b*, bring it over to the wrong side, turn in the free edge once, as at *c*, and stitch it, as at *d*. If you wish, you may have this facing of a contrasting color and turned to the right side.

To finish the top of the step-ins, prepare a casing as described in Art. 109, and run an elastic through this.

BLOOMERS

114. Description.—Bloomers, as shown in Fig. 50, like drawers, are cut to follow the outline of the figure quite closely. Because of the resulting increase of strain on the garment, there must also be an

increase in the firmness of material and seam finishes, just as in the case of drawers. Bloomers are finished with an elastic at the waist line and also at the knee or directly below it, but otherwise their cut and finish are quite the same as for drawers.

115. Material Requirements.—The average figure will require $1\frac{7}{8}$ to 2 yards of material, depending on the length of the bloomers. Any of the firmer lingerie fabrics will cut to advantage, as, for example, cotton crêpe, cross-bar, sateen, satinette, crêpe de Chine, silk Jersey, radium, or crêpe-back satin.

Supply a length of $\frac{3}{8}$ -inch elastic equal to the waist measurement minus 3 inches, and a length of narrower elastic for the finish at the

knee. Usually about 1 inch smaller than the measurement above or below the knee is about right, for the elastic should be tight enough to stay in place, but not so tight that it will bind.

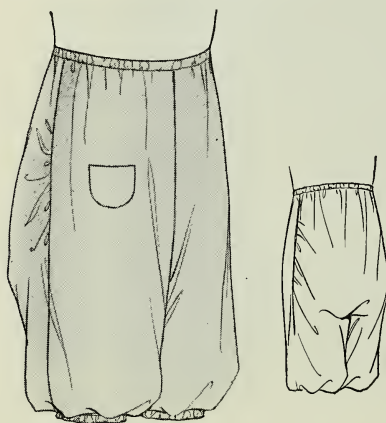


FIG. 50

116. Cutting.—A regulation bloomer pattern can be made to duplicate Fig. 50, by slashing the back section at about the hip line from the side seam toward the center back and spreading this slash so that the space between measures about

2 inches when the pattern piece is pinned to the material. Cut the garment in the usual way, allowing a generous seam.

In all commercial patterns, there are stay pieces for the crotch seams. These are quite necessary parts because of the need for reinforcement where the garment receives the most wear.

If you prefer, the fulness on the back section may be omitted and the leg portion cut so that there is no seam at the center side. The back of the garment in the illustration was cut with the center back on a fold and seams to the sides.

117. Construction.—Turn in the outer edges of the reinforcing pieces and stitch them in place; then join the crotch seam, following Art. 104. Next, join the inner leg seams, using a French seam or

flat-fell finish; and finally join the outer leg seams. If you have used fulness, this, of course, should be adjusted first, by spreading it over a distance of 4 or 5 inches by the use of two gathering threads. In this case, finish the side seams with French fells, as described in Art. 80; otherwise, a plain French seam will be satisfactory. Finish the top and the bottoms of each leg with a casing hem, as directed in Art. 109, and insert the elastic.

If you are using silk Jersey, draw the material taut as you stitch, because if you do not you will find that, with wear, your material will stretch, whereas the stitching does not, and a ripped seam will be the usual result.

Cut a pocket $3\frac{1}{2}$ inches wide by 4 inches deep, with the lower edge rounded off, turn a $\frac{1}{2}$ -inch hem in its upper edge, and stitch it. Now make a $\frac{1}{4}$ -inch turn around the other edges and baste it in place; then baste the pocket in a convenient position on the right front of the bloomers. Replace the basting with stitching, staying the ends carefully so that there will be no danger of the pocket ripping down.

BRASSIÈRES

STYLES AND MATERIALS

118. Styles and Use.—The word *brassière* is derived from the French word meaning to bind, to restrain, and such is the object of the garment that has come to be an all-important item of apparel in the wardrobe of many women. The *brassière* may have a straight top or a rounded neck line, but in either case its chief purpose is to confine the bust and to give an appearance of firmness and trimness to the figure under the arms and across the back as well. The true *brassière* opens in the back or under the arm, although, for those who find it more convenient, a center-front opening is provided.

The general use of the *brassière* has been brought about by the adoption of the low-bust corset, which requires the wearing of a confining band so that the upper part of the figure will appear trim especially when a one-piece dress is worn. At the same time, however, care must be taken that the *brassière* is quite large enough, for there is nothing that makes a woman more uncomfortable than the wearing of too-small a garment of this kind. The requisites are ease and firmness, without strain, meaning that the *brassière* must

be cut from a proper material, carefully fitted, and accurately finished for the proper effect.

119. Materials.—Very firmly woven materials are required for brassières. If garments that will give real service are wanted, you will find muslin of good quality to be a very satisfactory fabric, but coutil, which is woven especially for corsets and brassières and may be had in plain, brocaded, and novelty effects and in various weights, is equally as serviceable and, besides, is more attractive in appearance. Sateen is another cotton fabric that may be employed. For occasional wear, brassières of firmly woven wash satin, glove silk, taffeta, ribbon, lace, and net are preferred.

CORSET-COVER BRASSIÈRE

120. As with a combination, so with a brassière; the active woman finds the shoulder strap an annoyance and prefers a garment

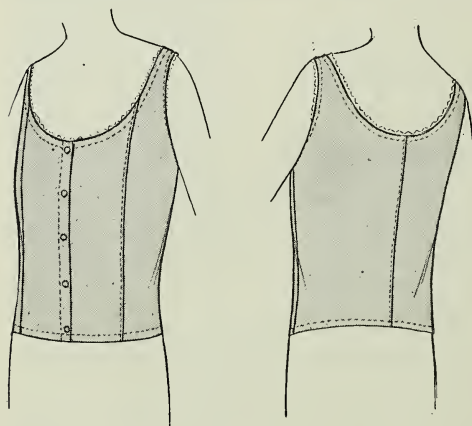


FIG. 51

with no tendency toward slipping off the shoulders. For her, a garment that may be said to be a combination of brassière and corset cover, such as is illustrated in Fig. 51, is an ideal choice. The shape of the neck line makes the garment a practical one for service and comfort, while the front opening is a feature that will save precious moments for the busy housewife and mother.

The best choice in material for the corset-cover brassière is muslin of a firm quality. This results in a garment made at very little cost, which is another advantage when the finished article is intended to emphasize practicability rather than beauty.

121. Material and Pattern Requirements.—For the corset-cover brassière, you will find $\frac{3}{4}$ yard of yard-wide material plenty for cutting. Supply, also, $2\frac{1}{4}$ to $2\frac{1}{2}$ yards of edging, 6 to 8 buttons, and

a pattern that provides for a center-front closing and has seams at the side front, under arm, and center back. If the person for whom the brassière is intended has a figure that tapers decidedly to the waist line, you will need a pattern having side-back seam lines also, so as to provide additional lines for fitting.

122. Cutting.—Because a garment cut on the cross of the material is extra firm, place the pattern pieces so that the bust line of the side and the back sections is over a straight, lengthwise thread and the waist line of the front section is over a lengthwise thread. Such a plan will provide a garment that, when put together, will be as strong as possible and will not stretch.

123. Construction.—Before joining the sections of the brassière permanently, try the garment on while basted. Adjust the seams, taking in or letting out where necessary. Give special attention to the fitting of the armhole, as it should be comfortable and yet fit up close enough to give protection; also, take pains to fit the brassière in close at the waist so that it may retain its position on the figure and not draw up.

After fitting, trim the seam edges evenly and finish them with narrow flat-fell seams. Now baste the embroidery edge around the top and armholes with its right side to the right side of the garment and the raw edges even. Over this basting line, baste a bias strip of self-fabric or a prepared bias binding with its raw edge in line with the raw edge of the embroidery and the brassière. Replace the bastings with stitching; then, turning the bias over to the wrong side, baste it flat and stitch it in place.

Apply a $\frac{3}{4}$ -inch facing to the bottom, following Art. 60 and making the final stitching by machine. Finish the fronts with $\frac{1}{2}$ -inch hems, if hems have been allowed on your pattern; if not, make use of a $\frac{1}{2}$ -inch bias or straight facing.

Complete the garment by working several horizontal buttonholes in the right front, following the directions in Art. 97, and by sewing buttons to correspond on the left side of the opening.

PLAIN BRASSIÈRE

124. Description.—The plain brassière is intended primarily for service, so it is usually made up untrimmed, although, if the addition of firmly woven laces or embroidery is wanted, there is no

objection to their use. In almost all cases, however, a garment similar to that shown in Fig. 52 will be found thoroughly practical, since the method of making insures a correct and accurate fit, and at the same time permits of development in any appealing fabric, making it possible to have a service garment or a very luxurious one, depending on the material chosen.

This garment is formed of a straight strip of material, provided with shoulder straps to hold it in place. It is fitted to the figure by well-placed darts and its opening is directly in the center back, leaving the front smooth.

125. Material Requirements and Cutting.—By planning to cut your brassières so that the length of the garment is on the cross of the material, you will avoid the necessity for seams in the garment, and also add to its strength and wearing qualities. Provided you do this, purchase a length of material equal to your bust measurement, plus 2 to 3 inches for finishing. Then you will have enough for two brassières.

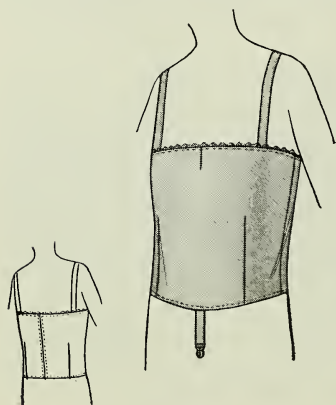


Fig. 52

If you prefer to make the garment on the length, you will require twice the length from just under the arm to a low waist line; if your bust measurement is less than the width of the fabric, you will require only one length. If you need two lengths, you will effect a saving by purchasing three, in this way supplying sufficient material for two garments.

Supply also, for each brassière, from $\frac{3}{4}$ to 1 yard of firmly woven tape or ribbon for shoulder straps, if you do not wish to use self-fabric; also

1 piece of bias tape for finishing, and from $\frac{3}{8}$ to $\frac{1}{2}$ yard of hook-and-eye tape, depending on the length of your brassière.

126. Fitting.—Cut a straight section or two sections as wide as the measurement previously taken. Join the two sections together with a flat-fell seam, if a seam is necessary. Now place this straight band around the figure with the opening in the center back and proceed to fit it by means of darts accurately and correctly placed.

Begin at the bottom and pin in a dart, 6 to 7 inches long and from $\frac{1}{2}$ to 1 inch deep, on each side of the center front and about 3 or 4 inches from it. These darts are clearly shown in Fig. 53. Repeat this process in the back, making the darts somewhat longer and as deep as is necessary to have the back smooth and flat. If either the front or the back darts want to curve slightly, allow them to do so, remembering always that perfection of fit should be your aim.

A dart at the under arm on both sides will help to hold the brassière more closely to the figure, but when the under-arm line is quite straight, this extra fitting will not be necessary.

127. You will usually find that the top of your brassière fits better after you have taken a dart at the center front, as is also shown in Fig. 53. A slight shaping at the top will be an improvement, too; therefore, starting 2 inches from the center front, trim off a small amount on a very gradual slant to the center back, making the difference in the depth of the center back and the center front no more than 1 inch.

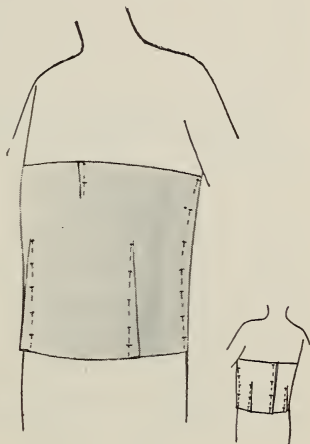


FIG. 53

Determine the position and the length of the shoulder straps by pinning them in place. Remove the brassière, making sure that, as you remove the pins at the center back, you replace them in exactly the same position, in this way retaining the proper line for the center-back closing.

128. Putting the Garment Together.—Turn the darts to the wrong side and stitch with a plain seam, tapering the depth of the seam gradually to its end so that there will be no bulge at the termination of the dart. Leave the thread ends sufficiently long and fasten these securely, since this is a necessary precaution to prevent ripping. The excess material in the dart will not need to be trimmed away unless the effect is bulky.

To finish the top and the bottom of the brassière, use either a prepared bias facing with the edges already turned or a facing that you cut and fold yourself. Pin the shoulder straps in the positions determined during the fitting, so that their raw edges are in line with

those of the top of the brassière. Then baste the bias facing on a true line, with its right side to the right side of the brassière and the shoulder straps between the two. Stitch accurately; then turn the bias to the wrong side and stitch again.

129. Reinforcing the Brassière.—To add strength to the brassière, you may apply a row of the bias tape from the back dart on one side, around the front to the back dart on the other side. Place this about $2\frac{1}{2}$ to 3 inches from the lower edge, or in approximately the position of the normal waist line, and stitch the tape on both edges.

130. Finishing the Closing.—You are now ready to finish the closing and to apply the hook-and-eye tape. If there is no material to spare beyond the center-back lines, prepare a facing of firm muslin or long-cloth. Cut two straight strips of the facing fabric, $1\frac{1}{4}$ inches wide and equal in length to the closing. Stitch these strips to the brassière, right sides together and so placed that the line of stitching will come exactly in the line you have marked for the center back. Now turn the facing back to the wrong side, turn in the raw edge, and baste it down.

Baste the hook-and-eye tape in place, having that portion containing the hooks on the right side and that with the eyes on the left. Baste the tape with its inner edge in line with the inner edge of the facing tape so that one stitching will hold both and so that its outer edge comes just inside of the turned edge of the brassière. Then, when the garment is fastened on the figure, the two center-back lines will just come together.

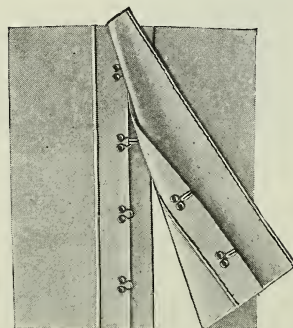


FIG. 54

Make sure that the fastenings match perfectly; that is, that the first hook and the first eye are placed exactly the same distance from the top on both sides. Stitch on the inner edges of the tape and fasten the ends of thread securely. Turn in the raw edges of the hook-and-eye tape at the top and bottom and overhand them to the garment to make a neat, secure finish.

131. When a brassière is worn without a slip, it is better to plan for a lap at the center back. To do this, provide at least

$1\frac{1}{8}$ inches extra on the right side, finish the edges with a hem or facing, and apply the hook-and-eye tape, placing the strip containing the hooks its width plus $1\frac{1}{8}$ inches back from the right edge, as shown in Fig. 54. The inner edge of the strip containing the eyes is placed in line with the inner edge of the hem on the left side, a single row of stitching on both right and left sides holding the hems and the tape in place.

BANDEAU BRASSIÈRE

132. Description.—When the form is slight, not requiring a confining band so much as a slight support, the brassière shown in Fig. 55 is appropriate. It is made of two overlapping, triangular sections of material held together across the back by a length of

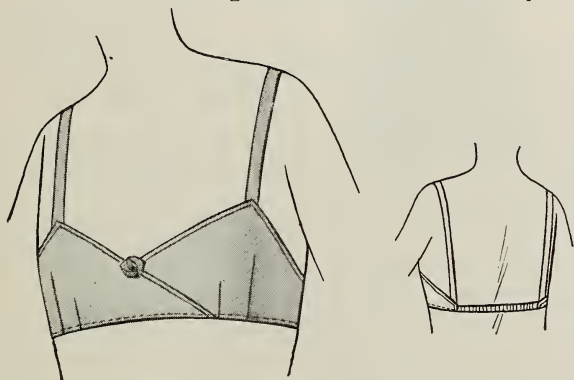


FIG 55

elastic, which will provide a snug fit and at the same time give plenty of ease. There is no opening in this brassière, since it may be slipped over the head readily because of the elastic back; but, if preferred, you may fasten with a hook and eye as the brassière-top combination in Fig. 39 is fastened.

The method of making provides a means of accurate fitting, which, of course, is quite as necessary in a brassière of this type as in the wider sort previously discussed.

133. Material Requirements.—Any of the firmer cottons, such as long-cloth, fine muslin, and coutil, are appropriate for this garment, while in silk radium, crêpe de Chine, firm satin, and silk Jersey are good selections, silk Jersey, of course, being less confining than any of the other fabrics.

Of any of these materials, you will need only $\frac{1}{4}$ yard. You will require also $\frac{1}{4}$ yard of $\frac{3}{8}$ -inch elastic, and 1 to $1\frac{1}{2}$ yards of 1-inch ribbon.

134. Making a Pattern.—To form a pattern for cutting, measure along a straight edge of paper a distance equal to one-half the bust measure, marking points *a* and *b* at the extremities, as in Fig. 56.

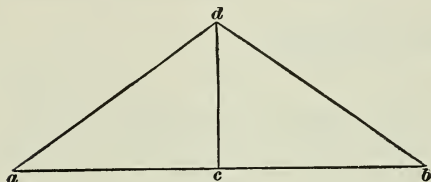


FIG. 56

At the center of this line, place point *c*. At this point, draw a line perpendicular to *ab* and 6 to 7 inches long, and mark the termination of this line *d*. Now connect point *d* with *a* and *b* to form a triangle.

To use this pattern as a cutting guide, place line *cd* on a straight thread of the material. Cut two sections exactly alike.

135. Construction.—First of all, bind the two shorter sides of both sections. Use a bias of self- or contrasting material, following the directions in Art. 62 and having the finish about $\frac{3}{8}$ inch wide when completed. Now lap the two sections about 8 inches and pin securely. After covering the elastic with a ribbon casing as described in Art. 91, pin it across the back.

Now slip the garment on and fit the lower edge by darts, just under the bust, two on each side usually providing a smooth-fitting effect. If the brassière seems a little loose, lap the front more and shorten the length of the elastic; if tight, loosen at both of these points. Attach the shoulder ribbons by pinning, to be sure of their length and position.

After removing the brassière, stitch in the darts and trim off the ends of the ribbon shoulder straps and the ribbon-covered elastic. Now apply a bias facing across the bottom of the garment, with machine stitching, having it about $\frac{1}{2}$ inch wide, finished, so that it will cover and conceal any raw edges of ribbon that there may be at the back. Slip-stitch the overlapped sections together along the binding, and sew the shoulder straps on in front, finishing the center front with a tiny flower or a small ribbon bow.

BANDEAU CORSET

136. Description.—A variation of the brassière, which makes also a satisfactory substitute for the corset when the figure is slender, is called a **bandeau corset**, an example of which is shown in Fig. 57. This garment is cut long enough to confine the hips slightly and also to provide a foundation to which the hose supporters may be attached. The bandeau is rather closely fitted, with gussets of woven elastic placed below the waist line at both sides of the front and back sections, giving ease and at the same time confining the figure so as to effect the required trimness.

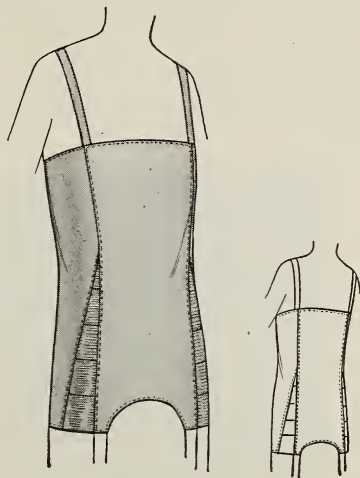


FIG. 57

137. Material and Pattern Requirements.—Because of the snugness of fit of this garment, it is essential that a firm material be used for it. Therefore, you will find either coutil or muslin the best choice. One of the heavier wash satins might be chosen, provided a more elaborate effect is desired.

The average figure will require $1\frac{3}{8}$ yards of material, $\frac{3}{4}$ yard of hook-and-eye tape, $2\frac{1}{2}$ to 3 yards of bias seam binding, $1\frac{1}{2}$ yards of 3-inch elastic or $\frac{3}{8}$ yard of a 10- to 12-inch width, also 2 pairs of garters. As a cutting guide, provide a regulation bandeau-corset pattern consisting of four pieces; the front, the back, and the two under-arm sections.

138. Cutting.—Place the center back and the center front on a fold and the center of the under-arm sections on a straight crosswise thread, making ample seam allowances. Cut two shoulder straps $2\frac{1}{2}$ inches wide and 15 inches long. If you are using the narrow elastic, cut it into sixteen sections, four 4 inches long, four $3\frac{1}{2}$ inches long, four $2\frac{1}{2}$ inches long, and four $1\frac{1}{2}$ inches long. For a taller figure, five pieces will be necessary in each gusset, as shown in Fig. 57; for a short figure, only three, as illustrated in Fig. 58, will be needed.

139. Preparation for Fitting.—Prepare four wedge-shaped sections of elastic by cutting the wide elastic or by joining the required number of narrower pieces. To join these, overhand, as at *a*, Fig. 58, a $3\frac{1}{2}$ -inch strip to each 4-inch strip, a $2\frac{1}{2}$ -inch strip to each $3\frac{1}{2}$ -inch strip, and so on. Do not take the overhanding-stitches too tight, as you will not wish them to break when the elastic stretches.

Now prepare the shoulder straps by turning in one long edge 1 inch, as at *a*, Fig. 59. Then turn the other long edge in $\frac{1}{4}$ inch, as

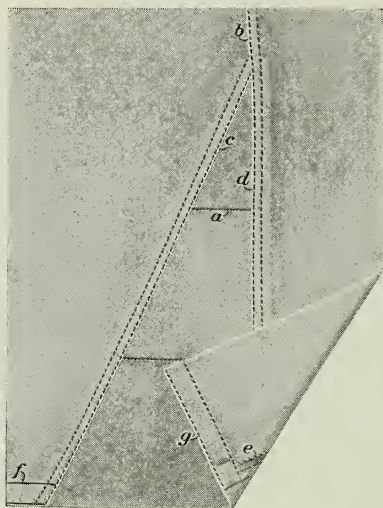


FIG. 58

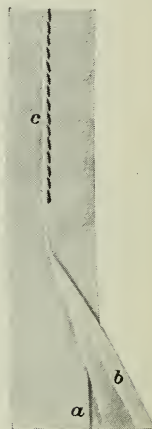


FIG. 59

at *b*, making both turns to the wrong side of the material. Now bring that side with the $\frac{1}{4}$ -inch turn over the wider turn and stitch through the center, as at *c*.

Baste the seams of the bandeau, with the exception of the left-front seam, with small stitches and rather heavy thread, inserting the elastic gussets at the bottom in the side seams both front and back. Baste the garters in place, too.

140. Fitting.—Slip the garment on and pin the closing accurately its entire length. Since a bandeau must be close-fitting, you may be required to rip each seam separately to adjust it so that the effect will be one of smoothness and the garment will fit without

a wrinkle. Take care, however, not to emphasize the curve of the figure at the waist line too much in fitting. Adjust the shoulder straps at this time, too, so that their length and position will be correct.

Remove the garment, replacing the pins at the side opening so that you will have the proper guide line for finishing.

141. Inserting the Gussets.—Use flat-fell seams for finishing the seams down to the elastic gussets, having both stitchings come on the right side of the garment, as at *b*, Fig. 58. In order to provide a finished edge on the right side at the gussets, clip the underneath seam allowance just where the edge begins to slant and turn it to the wrong side. Now baste the elastic gusset in place with its lower edge a seam's width above the bottom of the garment and stitch along the two turned edges of the seam, as at *c* and *d*, to hold it in position. Finish the raw edges underneath by fine, close overcasting-stitches.

142. Finishing the Top and Bottom.—Now turn up the raw edge of the bottom and baste the garters in position. Baste and stitch a strip of bias seam binding over the raw edges, continuing it to the inner stitching of the flat-fell seam that holds the elastic gusset in place. Finish the raw edge of the elastic, as at *e*, with overcasting-stitches; then stitch on both edges of this bias facing, as at *f* and *g*.

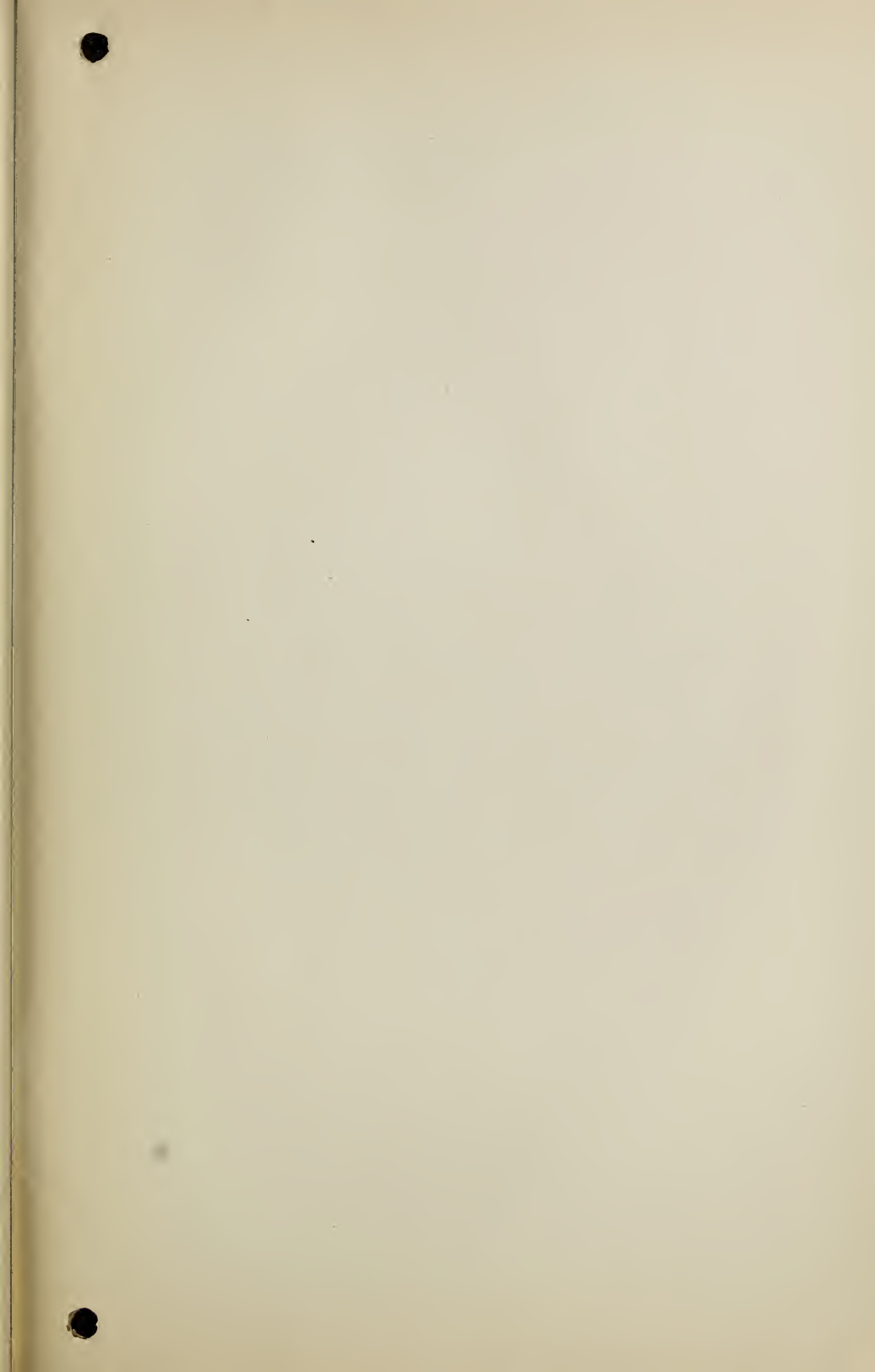
Finish the top in the same manner, basting the shoulder straps in place after turning the raw edge of the top, as explained in Art.

128. Then when the bias is applied, the stitching necessary to hold it will hold the shoulder straps, too.

143. Finishing the Side.—As a finish for the side opening, turn back the right edge once, baste the strip containing the hooks of the hook-and-eye tape so that the raw edge is under it and the edge of the tape comes just to the edge of the turn. Turn the raw edge of the left front, including the elastic, to the right side and baste the remaining strip of the hook-and-eye tape over it. Stitch by hand or by machine on both edges of both strips of tape, as well as across both ends, which are first turned in, so that the finish will be secure.

EXAMINATION QUESTIONS

- (1) What qualities are essential in lingerie materials?
- (2) What materials are most suitable for lingerie?
- (3) What is the advantage of purchasing material for several undergarments at one time?
- (4) What measurements are necessary to cut the camisole-top chemise shown in Fig. 10?
- (5) How much material is necessary to develop the camisole-top chemise?
- (6) What advantage does the round-neck chemise have over a camisole-top garment?
- (7) Why is it necessary to stretch silk Jersey material when stitching it?
- (8) (a) Why should a brassière be cut crosswise of the material? (b) How should the pattern pieces of a brassière be placed on the material?
- (9) Make and send to us for inspection a sampler of the French seam, as shown in Fig. 2.
- (10) Submit a sampler showing the method of finishing a side dart, as shown in Fig. 30.



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